Billboard

JUL 8 2006

A LATIN MYSPACE?

COMPETING FOR A HOT MARKET >P.10

ON TOUR WITH TIM & FAITH



HOW TWO MANAGEMENT TEAMS FUEL ONE RECORD-BREAKING RUN >P.26

PLUS: EXCLUSIVE Q&A WITH COUNTRY'S FIRST COUPLE

www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50

$6.99US $8.99CAN
27
0 71896 47205 6

CAN BUSTA RHYMES SAVE NY HIP-HOP?

>P.43

ASCAP's 19th Annual RHYTHM & SOUL MUSIC AWARDS





ASCAP Rhythm & Soul Heritage Award

Bill Withers

TOP R&B/HIP-HOP SONG:

"Let Me Love You"
Writers: Kameron "Kam" Houff, Scott Storch

Publishers: EMI Music Publishing, Pep Soul Music, Scott Storch Music, TVT Music, Inc.

AWARD WINNING R&B/HIP-HOP SONGS:

"1, 2 Step"
Writers: Ciara, Missy Elliott

Publishers: Hitco South,
Mass Confusion Productions
Royalty Rightings, Warner/Chappell Music, Inc.

"1 Thing"
Writers: Amerie Rogers, Stanley E. Walden

Publishers: EMI Music Publishing, Mi Suk Publishing, Universal Music Publishing Group

"Bring Em Out"
Writers: Jay-Z, Swizz Beatz, T.I.

Publishers: Carter Boys Publishing
Domani And Ya Majesty's Music,
EMI Music Publishing, Swizz Beatz
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Candy Shop"
Writers: 50 Cent, Scott Storch

Publishers: 50 Cent Music
Scott Storch Music, TVT Music, Inc.
Universal Music Publishing Group

"Cater 2 U"
Writers: Beyoncé, Kelly Rowland
Michelle Williams, Robert "EST" Waller

Publishers: Beyoncé Publishing
Black Owned Musik, Kelendris Music Publishing
Notting Dale Songs, Inc., Sony/ATV Tunes, LLC,
TMWilliams Publishing

"Disco Inferno"
Writers: 50 Cent, Teraike "Chris Styles" Crawford

Publishers: 50 Cent Music, Club 700 Music
Universal Music Publishing Group

"Free Yourself"
Writers: Craig Xavier Brockman
Missy Elliott, Nisan Stewart

Publishers: Craigman Music,
Dimensonal Music of 1091,
Mass Confusion Productions, Nisan's Music,
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Give Me That"
Writers: Bun-B, Chad Hugo, Jeremy Allen, Webbie

Publishers: Chase Chad Music,
EMI Music Publishing,
Pimp My Pen International, Trill Productions,
Zomba Enterprises, Inc.

"Hate It Or Love It"
Writers: 50 Cent, The Game

Publishers:
50 Cent Music, Black Wall Street
Universal Music Publishing Group

"How We Do"
Writers: 50 Cent, Dr. Dre,
The Game, Mike Elizondo

Publishers: 50 Cent Music
Ain't Nothing But Funkin' Music
Black Wall Street, Blotter Music
Elvis Mambo Music, Music of Windswept
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"I'm A Hustla"
Writers: Cassidy, Jay-Z, Timbaland

Publishers: Carter Boys Publishing
EMI Music Publishing, Larsiny
Virginia Beach Music
Warner/Chappell Music, Inc.

"Just A Lil Bit"
Writers: 50 Cent, Scott Storch

Publishers: 50 Cent Music, Scott Storch Music,
TVT Music, Inc., Universal Music Publishing Group

"Karma"
Writers: Lloyd Banks, Greg "Ginx" Doby
Charles "Chuck" Jackson, Marvin Yancy

Publishers: 50 Cent Music, Jay's Enterprises,
Inc., Regime Publishing,
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Let Me Hold You"
Writers: Jermaine "JD" Dupri; Brenda Russell

Publishers: Almo Music Corp.,
EMI Music Publishing, Shaniah Cymone Music

"Like You"
Writers: Jaron "The Kid Slim" Alston
Johntá Austin, Ricky Bell, Jermaine "JD" Dupri
Ralph Tresvant

Publishers: Chrysalis Music,
EMI Music Publishing
Naked Under My Clothes Music
Shaniah Cymone Music
Slide That Music, The Kid Slim
Universal Music Publishing Group

"Must Be Nice"
Writer: Lyfe

Publishers: Lyfe In, Sony/ATV Tunes, LLC

"My Boo"
Writers: Jermaine "JD" Dupri, Alicia Keys,
Manuel Seal, Adonis Shropshire, Usher

Publishers: BMG Songs, Inc.
EMI Music Publishing, Justin Combs Publishing
Lellow Productions, Inc.
Phoenix Avenue Music Publishing
S L A C K A D Music,
Shaniah Cymone Music, UR-IV

"O"
Writers: Antonio Dixon, Harvey Mason, Jr. Tank,
Damon Thomas

Publishers: Anthony Nance Muzik
Antonio Dixon's Muzik, Black Fountain Music
BMG Songs, Inc., Demis Hot Songs
EMI Music Publishing,
First Avenue Music LTD. (PRS), Tank 1176 Music

"Oh"
Writers: Ciara, Vidal Davis
Andre Harris, Ludacris

Publishers: Dirty Dre Music, Hitco South,
Lil Vidal Music, Ludacris Universal Publishing
Royalty Rightings,
Universal Music Publishing Group

"Play"
Writer: David Banner

Publisher: Crump Tight Publishing

"Shake It Off"
Writers: Johntá Austin, Jermaine "JD" Dupri

Publishers: Chrysalis Music
EMI Music Publishing
Naked Under My Clothes Music
Shaniah Cymone Music

"Soldier"
Writers: Beyoncé, Sean Garrett
Kelly Rowland, T.I., Michelle Williams

Publishers: Beyoncé Publishing
Christopher Garrett's Publishing
Domani And Ya Majesty's Music
Hitco South, Kelendria Music Publishing
Sony/ATV Tunes, LLC, TM Williams Publishing
Warner/Chappell Music, Inc.

"Some Cut"
Writers: Lawrence "Lil L.A." Edwards II
Jamal "Dirty Mouth" Glaze,
La Marquis Jefferson

Publishers: Me And Marq Music
Warner/Chappell Music, Inc.

"Soul Survivor"
Writer: Akon

Publishers: Byefall Productions Inc.
Famous Music Corp.

"Truth Is"
Writers: Ernest Isley, Marvin Isley
O'Kelly Isley, Ronald Isley, Rudolph Isley,
Chris Jasper, Tab Nkhereanye

Publishers: Bovina Music, Inc.
EMI Music Publishing, Hitco South
Music of Windswept, Tabulous Music

"U Already Know"
Writers: Focus..., Q

Publishers: 3rd I Musicworks,
Da 12 Music, EMI Music Publishing
Justin Combs Publishing

"U Don't Know Me"
Writer: T.I.

Publishers: Domani And Ya Majesty's Music
Warner/Chappell Music, Inc.



© 2006 ASCAP

CONGRATULATIONS 2006 ASCAP RHYTHM & SOUL MUSIC AWARD HONOREES





EMI MUSIC PUBLISHING

ASCAP Golden Note Award
LL Cool J

Songwriter(s) of the Year
Jermaine "JD" Dupri and 50 Cent

Top Reggae Artist of the Year
Sean Paul

Publisher of the Year
EMI Music Publishing

"We Belong Together"
Writers: Johntà Austin
Jermaine "JD" Dupri, Manuel Seal

Publishers: BMG Songs, Inc.
Chrysalis Music, EMI Music Publishing
Naked Under My Clothes Music
S L A C K A D Music,
Shaniah Cymone Music

"Wonderful"
Writer: Jimi Kendrix

Publishers: Family Bizness Muzik Inc.
Famous Music Corp., ISJ Music

TOP RAP SONG:

"How We Do"
Writers: 50 Cent, Dr. Dre
Mike Elizondo, The Game

Publishers: 50 Cent Music
Ain't Nothing But Funkin' Music
Black Wall Street, Blotter Music
Elvis Mambo Music, Music of Windswept
Universal Music Publishing Group
Warner/Chappell Music, Inc.

AWARD WINNING RAP SONGS:

"Bring Em Out"
Writers: Jay-Z, Swizz Beatz, T.I.

Publishers: Carter Boys Publishing
Domani And Ya Majesty's Music
EMI Music Publishing, Swizz Beatz
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Candy Shop"
Writers: 50 Cent, Scott Storch

Publishers: 50 Cent Music, Scott Storch Music
TVT Music, Inc., Universal Music Publishing Group

"Disco Inferno"
Writers: 50 Cent, Teraike "Chris Styles" Crawford

Publishers: 50 Cent Music, Club 700 Music
Universal Music Publishing Group

"Give Me That"
Writers: Jeremy Allen, Bun-B, Chad Hugo, Webbie

Publishers: Chase Chad Music,
EMI Music Publishing,
Pimp My Pen International, Trill Productions,
Zomba Enterprises, Inc.

"Hate It Or Love It"
Writers: 50 Cent, The Game

Publishers: 50 Cent Music, Black Wall Street
Universal Music Publishing Group

"Just A Lil Bit"
Writers: 50 Cent, Scott Storch

Publishers: 50 Cent Music, Scott Storch Music
TVT Music, Inc., Universal Music Publishing Group

"Let Me Hold You"
Writers: Jermaine "JD" Dupri, Brenda Russell

Publishers: Almo Music Corp.
EMI Music Publishing, Shaniah Cymone Music

"Like You"
Writers: Jaron "The Kid Slim" Alston,
Johntà Austin, Ricky Bell, Jermaine "JD" Dupri
Ralph Tresvant

Publishers: Chrysalis Music, EMI Music Publishing
Naked Under My Clothes Music
Shaniah Cymone Music, Slide That Music
The Kid Slim, Universal Music Publishing Group

"Lose Control"
Writers: Willie L. Duckworth,
Missy Elliott, Bernard Lentz

Publishers: Mass Confusion Productions
Shapiro Bernstein & Co. Inc.
Warner/Chappell Music, Inc.

"Pimpin' All Over The World"
Writers: Ludacris, Polow

Publishers: Ludacris Universal Publishing
Showdy Pimp Music
Universal Music Publishing Group

"Play"
Writer: David Banner

Publisher: Crump Tight Publishing

"Some Cut"
Writers: Lawrence "Lil L.A." Edwards II
Jamal "Dirty Mouth" Glaze, La Marquis Jefferson

Publishers: Me And Marq Music
Warner/Chappell Music, Inc.

"Soul Survivor"
Writer: Akon

Publishers: Byefall Productions Inc.
Famous Music Corp.

"U Don't Know Me"
Writer: T.I.

Publishers: Domani And Ya Majesty's Music
Warner/Chappell Music, Inc.

TOP GOSPEL SONG:

"Heaven"
Writers: Erica Campbell, Tina Campbell
Joi Campbell, Warryn Campbell

Publishers: Babooschka Worldwide Tunes
EMI Music Publishing, It's Tea Tyme
That's Plum Song, Wet Ink Red Music

AWARD WINNING GOSPEL SONGS:

"Be Blessed"
Writers: Jimmy Jam, Terry Lewis, Big Jim Wright

Publishers: EMI Music Publishing
Flyte Tyme Tunes, Ji Branda Music Works
Minneapolis Guys Music, Inc.

"Pray"
Writer: Lo

Publishers: EMI Music Publishing
Hot Heat Music, Justin Combs Publishing

"We Must Praise"
Writer: J. Moss

Publisher: Millennl Era Music

"You Survived"
Writer: James Fortune

Publisher: FIYAWORLD

TOP RINGTONE OF THE YEAR:

"Candy Shop"
Writers: 50 Cent, Scott Storch

Publishers: 50 Cent Music
Scott Storch Music, TVT Music, Inc.
Universal Music Publishing Group

TOP SOUNDTRACK SONG OF THE YEAR:

"1 Thing"
from the film *Hitch*
Writers: Amerie Rogers, Stanley E. Walden

Publishers: EMI Music Publishing
Mi Suk Publishing
Universal Music Publishing Group



We Create Music

ASCAP

www.ascap.com

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD



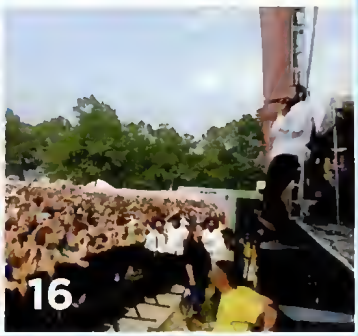
This One
TS1B-WPS-AZ9P

Contents

VOLUME 118, NO. 27







UPFRONT

7 **MUSIC VIDEOS: THE NEXT GVCT** At StarStyle, product placement goes direct to consumer
14 Digital Entertainment
16 On The Road, Boxscore
18 The indies, Retail Track
20 The Publishers' Place, Garage Rock
22 Global
24 Making The Brand
25 Q&A: **Stephen Navin**

FEATURES

COVER STORY
26 **TIM & FAITH: ON THE ROAD** Country music's reigning couple bare their Soul2Soul tour a second time.

30 **READING THE TAIL** The buzz economic theory is coming out in book form. Bill Werde sneaks a peek and sits down with author Chris Anderson.

32 **I WANT MY MOBILE TV** As TV embraces the download, labels and publishers work to clear music in a new-media climate.

35 **DIALING FOR DOLLARS** Mobile phones thrive as Japan's dominant medium for digital music. Also inside: Acts pop with anime.

MUSIC

43 **BUSTA'S NEW YORK GROOVE** Rhymes has revived his own career—can he rejuvenate NYC's scene?
44 Rhythm & Blues
45 Nashville Scene
46 6 Questions, **India.Arie**
46 Latin Notas
47 Higher Ground, The Beat
48 Global Pulse, Classical Score
49 Reviews

IN EVERY ISSUE

5 Opinion
51 Over The Counter
51 Market Watch
52 Charts
70 Marketplace
72 Mileposts
73 Backbeat
74 Inside Track, Executive Turntable



ON THE COVER: Tim McGraw and Faith Hill photographed by Danny Clinch

Billboard No.1 ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	52	NELLY FURTADO / LOOSE
TOP BLUEGRASS	60	SOUNDTRACK / A MIGHTY HEART: COMPANION
TOP CLASSICAL	65	THE 5 BROWNS / NO INTERMISSION
TOP CLASSICAL CROSSOVER	65	ANDREA BOCELLI / AMORE
TOP COUNTRY	60	DIXIE CHICKS / TAKING THE LONG WAY
TOP DIGITAL	66	KEANE / UNDER THE IRON SEA
TOP ELECTRONIC	63	DNARLS BARKLEY / ST. ELSEWHERE
TOP HEATSEEKERS	67	DRAGONFORCE / INHUMAN RAMPAGE
TOP INTERNET	66	GUSTER / GANGING UP ON THE SUN
TOP JAZZ	65	MICHAEL BUBLÉ / IT'S TIME
TOP CONTEMPORARY JAZZ	65	HERBIE HANCOCK / POSSIBILITIES
TOP LATIN	62	DON OMAR / KING OF KINGS
TOP POP CATALOG	66	TODD AGNEW / GRACE LIKE RAIN
TOP R&B/HIP-HOP	57	DONELL JONES / JOURNEY OF A GEMINI
TOP REGGAE	57	SEAN PAUL / THE TRINITY

SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	55	DANIEL POWTER / BAD DAY
ADULT TOP 40	55	KT TUNSTALL / BLACK HORSE & THE CHERRY TREE
HOT COUNTRY	61	KENNY CHESNEY / SUMMERTIME
HOT DANCE CLUB PLAY	63	JOEY NEGRO / MAKE A MOVE ON ME
HOT DANCE AIRPLAY	63	NICK LACHEY / WHAT'S LEFT OF ME
HOT DIGITAL SONGS	55	NELLY FURTADO FEATURING TIMBALAND / PROMISCUOUS
HOT 100	54	NELLY FURTADO FEATURING TIMBALAND / PROMISCUOUS
HOT 100 AIRPLAY	55	YUNG JOC / IT'S GOIN' DOWN
HOT SINGLES SALES	56	TAYLOR HICKS / DO I MAKE YOU PROUD
HOT LATIN SONGS	62	SHAKIRA FEATURING WYCLEF JEAN / HIPS DON'T LIE
MODERN ROCK	55	RED HOT CHILI PEPPERS / DANI CALIFORNIA
POP 100	56	NELLY FURTADO FEATURING TIMBALAND / PROMISCUOUS
POP 100 AIRPLAY	56	SHAKIRA FEATURING WYCLEF JEAN / HIPS DON'T LIE
HOT R&B/HIP HOP	59	YUNG JOC / IT'S GOIN' DOWN
HOT R&B/HIP HOP AIRPLAY	58	YUNG JOC / IT'S GOIN' DOWN
R&B/HIP HOP SINGLES SALES	58	SCOUNDREL SQUAD FEATURING BUN B / SISTER
R&B/ADULT	58	ANTHONY HAMILTON / CAN'T LET GO
RHYTHMIC	58	YUNG JOC / IT'S GOIN' DOWN

VIDEOS

	PAGE	TITLE
TOP DVD SALES	67	THE PINK PANTHER
TOP TV DVD SALES	67	HIGH SCHOOL MUSICAL: ENCORE EDITION
VIDEO RENTALS	67	16 BLOCKS
GAME RENTALS	67	PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES

THIS WEEK ON .biz

	ARTIST / TITLE
TOP BLUES	#1 KEB' MO' / SUITCASE
TOP CHRISTIAN	#1 UNDEROATH / DEVINE THE GREAT LINE
TOP DANCE SALES	#1 MADONNA / GET TOGETHER
TOP GOSPEL	#1 TYE TRIBBETT & G.A. / VICTORY LIVE!
TOP INDEPENDENT	#1 LITTLE BIG TOWN / THE ROAD TO HERE
HOT RINGTONES	#1 KOJI KONDO / SUPER MARIO BROTHERS THEME
TASTEMAKERS	#1 DNARLS BARKLEY / ST. ELSEWHERE
TOP WORLD	#1 CELTIC WOMAN / CELTIC WOMAN
TOP MUSIC VIDEO	#1 MADONNA / I'M GOING TO TELL YOU A SECRET
HOT VIDEOCLIPS	#1 T.I. / [illegible]

RHYMES: JOHN RICARD. BONNAROO: JEFF KRAVITZ

Conferences

HIP-HOP & SAVE!

The cream of the crop will hit the Peach State for Billboard's **R&B/Hip-Hop Conference and Awards**, Sept. 6-8 in Atlanta. July 4 is the last day for early birds to go online and save $150.

billboardevents.com

LIGHTS, CAMERA . . .

Meet the power players and the coolest creatives at the fifth annual **Film & TV Music Conference**, Nov. 14-15 in Los Angeles. Join us as we focus on music's marquee role in visual entertainment. For more information . . .

billboardevents.com

On The Web

WATCH THIS



Billboard Video lets music fans search and stream videos from a library of more than 6,000 full-length clips. This week's featured artist: **Morrissey**.

billboard.com

Blogging

GET JADED

Billboard is on the scene this week with Broken Social Scene, Mike Myers, the Hellfighters, the world's best air guitarists and more. Excited? Strap yourself in and check out our blog daily.

jadedinsider.com

Mounting A Global Push For New British Talent

BY STEVE REDMOND

British music is going through its most creative period in at least a decade. Acts like James Blunt, Gorillaz, Razorlight and Corinne Bailey Rae bring a contemporary shine to the United Kingdom's historical record as the world's second-greatest music exporter after the United States.

A challenge for organizations like the BPI, the U.K. record industry trade association, is to showcase this new wave of talent in ways that help members better address the international market.

Of course, there are trade shows. Scores, if not hundreds, of them. Sometimes it feels like it would be possible to do nothing else but to traverse the globe attending music conventions.

Not only does that sound like my idea of hell, but the limitations are obvious. Conventions are expensive. By definition, there is a lot of competition from other countries selling their wares. And because these are invariably business-to-business events, it's all at least one removed from the end consumer.

Our breakthrough came last summer with a mission of U.K. labels to meet their Japanese counterparts in Tokyo. As well as the business meetings, the mission included a heavyweight promotion with retailer HMV and it coincided with the Fuji Rock festival—which happened to include a healthy mix of U.K. acts. For the first time there were locals on the ground who had a vested interest in U.K. music succeeding.

Coordinating all these activities created something that was much bigger than the sum of its parts. It was our most successful British music promotion yet, and so the idea emerged to push the concept even further.

So when BPI international manager Matt Glover and I found ourselves in Berlin last fall for the PopKomm convention, we began to wonder whether it might be possible to put these ideas into action in the German capital.

Rather than attempt to push British music onto a sometimes reluctant international audience, could we find local partners who had an interest in promoting British music themselves?

Berlin has certainly had a long-term love affair with British music. Remember that incredibly fertile period when David Bowie created not only his own "Low" and "Heroes" albums, but also produced "The Idiot" and "Lust for Life" for Iggy Pop? Remember the long Berlin association between Depeche Mode and its label Mute? Remember U2's "Zoo Station"?

With Berlin's history of inspiring British artists, we had high hopes that a new generation of British acts could inspire the city's music fans.

Key to the venture was landing committed local partners. We were lucky to find Peter Radzuhn, head of music at public broadcaster Radio Eins, and Spencer Theile of promoter Karrera Klub. In addition to being respected members of Berlin's music community, both are Anglophile music fans.

And then we approached the labels. In what seemed no time at all, we had a bill of more than 40 acts and label showcases from V2/Cooperative, Universal, Domino and Sony Red Ink.

Among the acts that performed were Razorlight (Mercury/Universal), Belle & Sebastian (Rough Trade), the Rifles (Sony Red Ink), Sons & Daughters (Domino), the Feeling (Island/Universal), Boy Kill Boy (Mercury/Universal) and Clearlake (Domino).

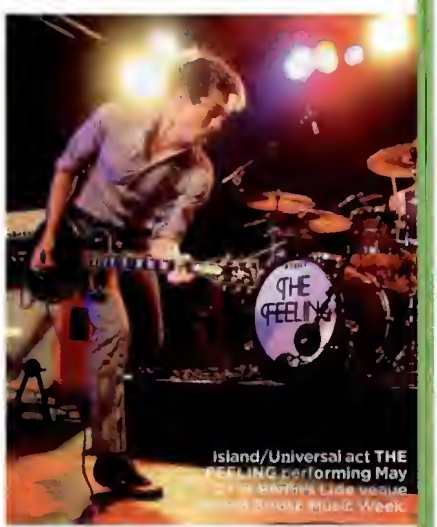
We even acquired a film festival as a local cinema owner decided to join the party and broadcast a week of British music films.

As more partners came onboard, from MTV Germany to magazines Tip and Uncle Sally's, it became clear we were on to something.

British Music Week opened May 19 with a reception at Berlin's British Embassy. A notable participant was Germany's great rock star Herbert Groenemeyer, who has sold more than 20 million albums in his 27-year career. It was clearly compelling for the 180-strong German audience to hear one of their own artists extol the virtues of the current U.K. scene.

As for the gigs, during the course of the week around 8,000 Berlin music fans were exposed to new British acts. The artists themselves were overwhelmed by the reaction.

On the downside, we learned that Germany's media is simply not as open to music stories as the U.K. media. For the British press, popular music forms a key part of the news agenda and a report on the South by Southwest Music Festival in Austin will happily find a place in the news section of The Times. German editors are far more conservative—and British Music Week struggled to get the coverage we felt it deserved.



Island/Universal act THE FEELING performing May

However, the most notable reaction has been the pitches we have subsequently received from other cities around Europe suggesting they might run their own weeks committed to British music. Those discussions are under way, but it is clear that our initial hypothesis—that it is possible to mount an international promotion based on "pull" rather than "push"—has been vindicated.

Perhaps it's not too much to imagine that one day soon every week will be a British Music Week somewhere around the world. ••••

Steve Redmond is director of communications and development at the BPI.

WRITE US. Share your feedback with Billboard readers around the world. Send letters to Ken Schlager at **letters@billboard.com**. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

Billboard

GROUP EDITORIAL DIRECTOR
SCOTT McKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF
EXECUTIVE EDITOR-GROUP EDITORIAL OPERATIONS
KEN SCHLAGER

EDITORIAL
DEPUTY EDITOR (East): Bill Werde 646-654-4680
DEPUTY EDITOR (West)/West Coast Bureau Chief: Melinda Newman 323-525-2287
BUREAU CHIEFS: Lelle Cobo (Miami) 305-361-5279; Tony Sanders (Washington, D.C.) 202-833-2546; Phyllis Stark (Nashville) 615-321-4284
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR CORRESPONDENTS: Antony Bruno (Digital) 323-525-2306; Susan Butler (Legal & Publishing) 646-654-4646; Ed Christman (Retail) 646-654-4723; Brian Garrity (Business) 646-654-4721; Paul Heine (Radio) 646-654-4669; Gail Mitchell (R&B) 323-525-2289; Michael Paoletta (Brand Marketing) 646-654-4726; Chuck Taylor (Pop) 646-654-4729; Ray Waddell (Touring) 615-321-4245
CORRESPONDENTS: Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Hip-Hop) 646-654-4647; Todd Martens (Indies) 323-525-2292; Ken Tucker (Radio) 615-321-4286
BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ONLINE EDITORS: Katie Hasty (Billboard.com) 646-654-4650; Clover Hope (Billboard.com) 646-654-4780; Sven Philipp (Radio) 646-654-4679; Susan Visakowitz (Radio) 646-654-4730
COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins
CREATIVE DIRECTOR: JOSH KLENERT
ART DIRECTOR: Jeff Nisbet ASSOCIATE ART DIRECTOR: Christine Bower
EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Christa Titus, Steve Traiman, Anastasia Tsioulcas

GLOBAL
LONDON: Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL: Christie Eliezer (Australia) Larry LeBlanc (Canada) Steve McClure (Asia), Wolfgang Spahr (Germany)
CONTRIBUTORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH
DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore Nashville); Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.); Anthony Colombo (Rock, Spotlight, Recaps, Video); Ricardo Companioni (Dance, Latin, Classical); Mary DeCroce (Kid Audio, Blues, Nashville); Raphael George (R&B/Hip-Hop); Wade Jesson (Bluegrass, Country, Christian, Gospel, Nashville); Geoff Mayfield (The Billboard 200, Heatseekers, L.A.); Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae); Silvio Pietroluongo (The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomfret (Hits of the World, London); Gary Trust (Adult Contemporary, Adult Top 40)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING
VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299; Diane Johnson 323-525-2237
EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710; Janine Taormina 646-654-4694
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels); Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE SALES MANAGER: Arkady Fridman 646-654-4636
INSIDE ACCOUNT REPS: Jeff Serrette 646-654-4697; Adam Gross 646-654-4691
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Oliva 305-864-7578, Fax 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777 Fax 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299 CARIBBEAN: Betty Ward 954-929-5120
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695; Stephanie Norst 646-654-4622
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES EXECUTIVE: Kari Vontz 415-738-0745
EVENT MARKETING MANAGER: Victoria Helmstadt
SENIOR SPECIAL EVENTS ASSOCIATE: Margaret O'Shea
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EXECUTIVE DIRECTOR, MARKETING AND BUSINESS DEVELOPMENT: DOUGLAS TRUEBLOOD
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
PROMOTION MANAGER: Mary Ann Kim 646-654-4644
MARKETING MANAGER: Mary Woodworth 646-654-4634

LICENSING & REPRINTS
VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cabela Marquez
MARKETING/PROMOTIONS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677

INFORMATION MARKETING
INFORMATION MARKETING DIRECTOR: DAWN TOLAN
ASSOCIATE INFORMATION MARKETING DIRECTOR: Frances Davis
INFORMATION MARKETING MANAGER: Robert Gerner
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL INFORMATION MARKETING DIRECTOR: Stephanie McNamara (London)
INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London)
INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Brigden (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION
PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SPECIALS PRODUCTION EDITOR: Marc Glaquinto
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Gishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS
PRESIDENT & PUBLISHER: JOHN KILCULLEN
GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: JOHN HUTCHINS
HUMAN RESOURCES DIRECTOR: BILL FINTON
DISTRIBUTION DIRECTOR: Lou Bradfield
BILLING: Liza Perez CREDIT: Shawn Norton

BILLBOARD OFFICES
NEW YORK: 770 Broadway New York, NY 10003 Phone 646-654-4400 Edit Fax 646-654-4681 Adv Fax 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd. Los Angeles, CA 90036 Phone 323-525-2300 Fax 323-525-2394/2395
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ Phone 011-44-207-420-6003, Fax 011-44-207-420-6014
NASHVILLE: 49 Music Square W. Nashville TN 37203 Phone 615-321-4290 Fax 615-320-0454
WASHINGTON, D.C.: 910 17th St NW, Suite 215, Wash., DC 20006 Phone 202-833-8692 Fax 202-833-8672
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149 Phone 305-361-5279 Fax 305-361-5299

vnu business publications
President & CEO Michael Marchesano. Group Presidents Mark Holdreith (Retail); John Klicullen (Music & Literary); Richard O'Connor (Travel and Performance); Michael Parker (Marketing/Media & Design); Tony Uphoff (Film & Performing Arts). Editorial Director: Sid Holt. Vice Presidents: Jennifer Grego (Manufacturing and Distribution); John Lerner (eMedia); Joanne Wheatley (Information Marketing).

vnu business media
President & CEO Michael Marchesano. Chief Financial Officer Derek Irwin. President-VNU Expositions Greg Farrar. President-eMedia & Information Marketing Toni Nevitt. Senior VP/Human Resources Michael Alicea. Vice President/Communications Deborah Patton. Vice President/Licensing and Events Howard Appelbaum. Vice President/Business Development Jonathan Gordon.



Peace and Love

Apple

Copyright © Apple



Arif Mardin Dies
Industry mourns Atlantic mainstay
8



Access To The Show
MLB program lines up artists like Matisyahu
12



Viral Video Spreads
Musicbox offers Jennifer Lopez clips
14



Bonnaroo Bangs Big
Fest's fifth year hot with Damian Marley
16



Youthful 'Exposure'
Sprite's new site shares teens' video diaries
24

THE LATEST NEWS FROM .biz
www.billboard.biz

>>>SENATE PANEL CLEARS BROADCAST FLAG
The Senate Commerce Committee approved legislation June 27 that will give the FCC authority to write regulations designed to protect digitally broadcast content. Approval of the so-called broadcast and audio flags came as the committee worked through amendments to its rewrite of many of the nation's telecommunications laws. However, the flag language still faces hurdles. Sen. John Sununu, R-N.H., might offer amendments gutting those provisions when the bill hits the Senate floor.

>>>FEDS BUST PIRATES
Special agents from the FBI on June 28 arrested 13 members of an international ring of movie thieves in the New York area, the Motion Picture Assn. of America reports. This ring is allegedly responsible for half of all camcorder copies of films available on the black market and on the internet in the United States, and 25% of all camcorder copies of counterfeit movies worldwide, the trade group says.

>>>EC BOOSTS FINES
The European Commission on June 28 agreed to new measures that pave the way for heavier fines for companies found guilty of operating price-fixing cartels or breaking other parts of European Union competition law. The EC will set a basic fine of up to 30% of a company's sales of the product in the market where the abuse had taken place. The fine will also be multiplied by the number of years during which a company participates in the infringement.

continued on >>p8

UpFront

MARKETING | BY MICHAEL PAOLETTA

MUSIC VIDEOS: THE NEXT QVC?

At StarStyle, Product Placement Goes Direct To Consumer



Above: StarStyle.com

Care to purchase the fashions worn by Joan Jett and Carmen Electra in the music video for Jett's new single, "A.C.D.C."? What about the clothing featured in the videos of Nickelback's "Savin' Me" or Urban Mystic's "I Refuse"?

Those getting heart palpitations at the very thought may want to log on to starstyle.com, which launched its music section with a handful of videos June 20. Visitors to the site can watch videos while an adjacent online catalog spotlights merchandise featured in the videos.

A couple of clicks—and $158—later, and you could be the proud owner of the Juicy Couture regular-rise, boot-cut jeans worn by Electra.

StarStyle, which debuted earlier this year, is taking the trend of TV and music video product placement to the next level. The site focuses on merchandise featured in such TV shows as "The Simple Life," "American Idol" and "The Young and the Restless." (TV shows are not viewable on the site.)

"We empower consumers with information," says Ashley Heather, CEO of StarStyle parent company Entertainment Media Works. "Hopefully, they then buy the products."

Call it contextual commerce—or purchases based on the context of an experience.

StarStyle receives revenue from participating e-tailers based on actual purchases and/or click-throughs. The revenue stream trickles down to participating record labels and, depending on the deals they have in place with their labels, artists.

Heather says he and StarStyle VP of music services Tony Zeoli are in the process of lining up deals with labels. Universal Music Group has already signed on to license its music videos to StarStyle—just as it does with AOL, Yahoo, MTV, MSN and other sites.

Wendy Nussbaum, senior director of business development at eLabs/UMG, views StarStyle's model as a plus for labels. In addition to sharing in StarStyle's gross revenue, Nussbaum says UMG will receive a sales commission based on products sold from its music videos featured on the StarStyle site.

With UMG at its side, StarStyle's music cache is poised to increase, particularly if UMG acts like Gwen Stefani, Mariah Carey, Mary J. Blige, the Pussycat Dolls and the Black Eyed Peas support the site with their videos. StarStyle expects to spotlight 10 new videos per month.

According to Heather, StarStyle has had 800,000 unique visitors since its launch. This, he says, has resulted in 8 million-9 million page views across starstyle.com and its partner sites, which include americanidol.com.

Though Heather will not disclose exact sales figures, he acknowledges that StarStyle "has generated hundreds of thousands of dollars as a business."

Critical mass, Heather notes, will be reached via distribution—beyond the StarStyle site. By the end of summer, Heather says StarStyle will be linked with mobile providers and other channels of interactive TV. "We want to create as many opportunities to spread sales."

According to Zeoli, traffic at the site is predominantly 18- to 35-year-old females. Irma Zandl, a principal with the Zandl Group, a New York-based research firm that specializes in brand management strategies, refers to this audience as "the US Weekly reader."

And from where Zandl sits, most visitors to the site will not be able to afford the $535 Christian Louboutin polka dot bow pumps worn by Electra in Jett's music video. StarStyle should consider offering "less expensive alternatives," Zandl notes.

StarStyle is launching its music service at the same time as product placement in videos is becoming a hot topic—particularly with R&B/hip-hop artists, notes Arden Doss, managing director of Propaganda Global Entertainment Marketing. Propaganda assists brands in placing products in music videos.

Music videos offer a "high rotation entry point" for brands, Doss says. A few-second placement in a popular music video could result in a multimillion-dollar media value.

Doss calls StarStyle "an interesting steppingstone." The site is monetizing content and showing the value of eyeballs, he says. "These are interesting numbers to have."

Recent videos from Nelly Furtado, Rihanna, T.I., Bon Jovi and Cassie prominently feature mobile phones and other name-brand electronics.

In addition to potentially having a multimillion-dollar media value, product placement can help underwrite the cost of a music video. "And as the marketplace has shifted, artists are scrambling to get budgets up for videos," Doss says.

"But it must be done seamlessly," Doss adds. "The end consumers are savvy. If they think they're being sold to, or if the product placement is too overt, it won't work."

UpFront

>>>RADIO CITY OPERATOR HAS NEW HANDLE

As first tipped in Billboard last year, New York's Radio City Entertainment has formally been renamed Madison Square Garden Entertainment as part of a major expansion of its entertainment portfolio. Jay Marciano continues as president of the organization. Under its new brand, MSGE will continue to operate Madison Square Garden, the Theatre at Madison Square Garden and Radio City Music Hall, while aggressively pursuing new content opportunities. "We're hoping that anybody with a terrific entertainment idea will come talk to us as a potential backer, co-producer or co-venturer," Marciano says.

>>>TICKETMASTER OFFERS U.K. MOBILE TICKETING

Ticketmaster in the United Kingdom has launched MobileTicket, a wireless service that sells concert tickets via cell phones. Among the first British gigs to use the new ticketing format was the O2 Wireless Festival organized by Live Nation and held June 21-25 in London and Leeds. Ticketmaster and its clients—venue owners and concert promoters—expect wireless technology to make ticketing more secure and help defeat ticket scalpers.

>>>UNIVISION COMPLETES DISA DEAL

Univision Music Group is slated June 30 to finish its acquisition of Disa Records from the Chavez family in Mexico. The label, founded and owned by the Chavez family, commands nearly 14% of the Latin music market, according to Nielsen SoundScan. In 2001, 50% of the label's assets were sold to Univision Music Group with the understanding that the sale of the remaining 50% would also pass to Univision in June 2006. Sources say Disa will be headed by Carlos Ruiz, previously the finance director for Univision Music Group Mexico.

continued on >>p10



MILEPOSTS BY KEN SCHLAGER

PRODUCER/ARRANGER ARIF MARDIN DIES, 74

Atlantic Mainstay Became A Legend Working With Legends

Arif Mardin never stopped working. Even in his hospital bed, one week from death, Mardin was reaching for manuscript paper to arrange one final track.

The legendary producer/arranger died June 25 in New York. He was 74 and had been suffering from pancreatic cancer since September 2005.

Mardin was a mainstay at Atlantic Records for four decades, producing and arranging hits for Aretha Franklin, Phil Collins, Hall & Oates, Roberta Flack, Brook Benton, Dusty Springfield and other stars.

Retiring as senior VP of Atlantic in 2001, he re-emerged as co-VP/co-GM of EMI's revived Manhattan label under EMI Jazz & Classics president Bruce Lundvall. It was at EMI that Mardin put the final crescendo on his producing career with Norah Jones' breakthrough album "Come Away With Me."

Born in 1932 into a prominent family in Istanbul, Turkey, Mardin earned an economics degree from Istanbul University. Jazz was his true love, but he never thought of a career in the business until meeting Dizzy Gillespie and Quincy Jones at a concert in Turkey in 1956.

At Jones' urging, Mardin enrolled in the Berklee School of Music in Boston.

In 1963, Mardin met Nesuhi Ertegun, a fellow Turk and jazz enthusiast, who brought him to Atlantic Records, where Mardin learned his trade working alongside label co-founder Ahmet Ertegun and in-house studio genuises Jerry Wexler and Tom Dowd.

"When he first came, he was relegated to 'hey you' in the studio," Wexler recalls. "Nobody knew about his potential. It took a while. Gradually, it became clear. He'd begin by writing a little chord chart. He'd fill out a string chart . . . it was a gradual series of upgrading and recognizing his talent, which just could not be stopped."

Mardin caught the pop bug in 1965 while co-producing the Young Rascals, his first big project with Dowd. In the ensuing years, Mardin, Wexler and Dowd collaborated on a pop-soul stew known as the Atlantic Sound.

In the mid-'70s, Mardin helped the Bee Gees redefine their sound and revive their career with the album "Main Course," which included the No. 1 pop single "Jive Talkin'."

Other No. 1 singles included the Rascals' "Good Lovin' " (1966) and "People Got to be Free" (1968), Average White Band's "Pick Up the Pieces" (1974), Collins' "Against All Odds (Take a Look at Me Now)" (1984) and Bette Midler's "Wind Beneath My Wings" (1989).

Mardin showed great diversity, producing funk tracks for Chaka Khan, folk albums for John Prine, jazz sessions for Eddie Harris, Herbie Mann and Charles Lloyd and country albums for Willie Nelson. He also had a knack for working with pop divas. "He had an amazing way of calming the situation," says Ian Ralfini, Mardin's co-GM at Manhattan.

This was evident in his two successful Blue Note recordings with Norah Jones.

Lundvall says Jones initially was hesitant to go into the studio with Mardin.

"Norah was afraid because he was such a giant," Lundvall says. But Mardin went to see Jones perform and she agreed to try one song with him. He ended up producing the whole album.

"It was just great to watch them together," Lundvall says. "He would make a gentle suggestion about doing the piano solo again . . . she would do that. They got it right after about two takes. It was that kind of production. It was not heavy-handed. He was never that way."

"Come Away With Me" won Grammy Awards for album of the year and record of the year in 2003 and earned Mardin producer of the year honors. He also produced Jones' "Feels Like Home." Combined, the two albums have U.S. sales of 14.1 million copies, according to Nielsen SoundScan.

At the time of his death, he was working with his son, producer/arranger Joe Mardin, on a collection of his own compositions with many of the artists he produced through the years.

In addition to Joe, Mardin is survived by his wife Latife and daughters Julie and Nazan. Funeral services will be held July 2 in Istanbul. A memorial service is planned for September in New York. ••••

BUSINESS BY BRIAN GARRITY

EMI, WMG In Bidding War All Their Own

Each Wants To Buy The Other—At What Cost A Merger?

EMI has upped the ante in its play for Warner Music Group, bidding $31 per share for its U.S.-based rival. But in the latest wrinkle, WMG may now be looking to play the role of buyer, not seller.

A cash-driven bid from EMI north of $30 per share for WMG was once believed by many analysts to be the magic number that would trigger a deal between the two music giants. No more.

WMG is trying to position itself as the would-be acquirer in any merger scenario with EMI.

After rejecting a £2.3 billion ($4.2 billion) approach from EMI, worth $28.50 per share in cash and stock on May 3, WMG countered with its own all-cash bid for EMI for 315 pence per share ($5.70) on June 14.

EMI rejected that proposal June 23 and responded with its latest bid for WMG—a $31 per share cash bid that values the company at $4.6 billion. WMG promptly rejected the offer and countered again, this time at 320 pence per share ($5.80), valuing EMI at $4.5 billion.

EMI released a statement June 28 describing Warner's latest offer as "wholly unacceptable."

Still to be seen is how serious WMG is about buying EMI.

Right now WMG is talking a good game. "The WMG board agrees with EMI that there are potential merits in combining the businesses of WMG and EMI, but believes that a WMG acquisition of EMI will provide shareholders of both companies with a superior opportunity to realize significant value in their shareholdings," the company said in a statement.

But analysts are divided over whether the offers for EMI represent a serious play by WMG's private equity backers to double down on their bet on the music business or an elaborate negotiating ploy designed to get EMI to sweeten its bid.

WMG is expressing reservations over EMI's need to sell Warner/Chappell Music and raise a substantial amount of cash in a stock sale before any deal can go through.

Many analysts continue to think that WMG's investors—including TH Lee and Bain Capital—won't have any problem cashing out for the right price.

If not, analysts caution a merger could be problematic, not to mention expensive, because the back-and-forth bids indicate that neither side is willing to surrender management control to the other.

Merrill Lynch analyst Jessica Reif Cohen said in a June 28 note to investors, "As the bids escalate, WMG and EMI may be eroding the value of synergies through higher financing costs."

Analysts say the two companies could realize more than $200 million in cost savings if they merged. ••••

Additional reporting by Lars Brandle in London.

> Back-and-forth bids indicate neither side is willing to surrender management control.

MARDIN: BOBBY BANK/WIREIMAGE.COM

Dear Ketel One Drinker
Do you enjoy pushing the envelope, thinking outside the box, zagging when the world zigs, coming from left field, being ahead of the curve, breaking the mold, swimming against the tide, marching to the beat of a different drum, drinking Ketel One Citroen?

Ketel One Vodka distilled from wheat. ©2006 Imported by Ketel Spirits U.S.A., New York, CA. All rights reserved. 40% ALC/VOL. www.KetelOne.com

UpFront

>>>BLIGE, BROWN, WEST, FOXX LEAD BET WINNERS

Mary J. Blige, Chris Brown and "Gold Digger" duo Kanye West and Jamie Foxx shared double wins June 27 at the 2006 BET Awards. Blige and West with Foxx picked up statuettes as best female R&B artist and best duet/collaboration, respectively, and tied for video of the year honors. Brown walked away with a best new artist trophy as well as the Viewers' Choice award. The event aired live from the Shrine Auditorium in Los Angeles.

>>>BMI TO HONOR HAGGARD

Country music legend Merle Haggard will be honored with BMI's prestigious icon award during the performing rights organization's 54th annual country awards, set for Nov. 4 in Nashville. The icon award is given to BMI songwriters and artists who "have had a unique and indelible influence on generations of music makers," according to BMI. An all-star tribute is being planned to honor Haggard at the awards show. Past icon winners from the country world include Dolly Parton, Bill Anderson, Loretta Lynn and Charlie Daniels.

>>>SLEATER-KINNEY GOES ON HIATUS

Esteemed indie rock trio Sleater-Kinney is going on an indefinite hiatus and has no plans for "future tours or recordings," according to a statement released by its label, Sub Pop. After spending its entire career on the Kill Rock Stars label, the band's lone release for Sub Pop, 2005's "The Woods," was regarded by many as the best of its career. The group will play five final shows this summer, culminating Aug. 4 at the Lollapalooza festival in Chicago.

Compiled by Chris M. Walsh. Reporting by Brooks Bollek, Susan Butler, Leo Cendrowicz, Leila Cobo, Jonathan Cohen, Juliana Koranteng, Gail Mitchell, Phyllis Stark and Ray Waddell.



RETAIL BY ED CHRISTMAN

Tower Keeps On Its Digital Roll

Physical, Digital Retail Integration Key To Pending Sale

The June 27 rollout of Tower Records' download store is the latest—and biggest—stride in the chain's drive to marry digital retailing with its 89 brick-and-mortar stores.

In March, the West Sacramento, Calif.-based company launched its TowerPod network with 27 channels of music-related programming at towerpod.com. The same month, the company added a bookstore to its longstanding online music store. It also installed TouchView kiosks in its stores that allow customers to sample music. Future plans will include integrating kiosks with downloads so that customers can make their own compilations and burn out-of-stock deep catalog albums.

"The download store is part of a larger digital initiative," Tower Records chief marketing officer Russ Eisenman says. "Our podcast site was launched at South by Southwest, and TouchView is now in our stores. Next is integrating all these forums" to facilitate label-marketing programs.

The company's digital initiatives are expected to be key components in a possible sale of the chain.

Tower's board of directors hired the Los Angeles investment bank of Houlihan Lokey Howard & Zukin to shop the chain in April. After two rounds of bidding, sources say Tower has been waiting on a late bid by one of the suitors before the board of directors decides to accept a bid or take the chain off the block if price expectations are not met.

Tower's online potential is touted in the "book" that was sent to possible suitors, sources say. Tower started selling CDs online in 1995 and today is believed to have the highest online volume of any traditional brick-and-mortar music-specialty merchant.

According to sources familiar with the Tower book, the online store accounted for 4.8%, or $21 million, of the $441 million in sales the chain generated in its most recent fiscal year. Online revenue is projected to grow to $36 million by 2009, although the book is unclear if that estimate includes digital sales or is just physical product.

Regardless, the promise of download sales under Tower's strong brand is a key inducement for bidders, sources say.

The digital-download store, tower.com/digital, offers 1.2 million tracks priced at 99 cents each; most albums are priced at $9.99.

Tower is attempting to differentiate its digital offering from other cyber stores by encrypting tracks in Windows Media Audio and at a higher bit-rate of 192 kbps. That means the tracks should sound better than most other online stores, which usually encrypt songs at 128 kbps.

In addition, Tower executives are confident that they can leverage their label relationships to expand their music offering beyond the tracks so far licensed by Puretracks, the digital service provider that powers the store. Tower also uses artist data supplied by Muze.

Through Toronto-based Puretracks, a subsidiary of Bell Canada, the Tower digital store already has the repertoire that can be found at other download stores licensing from the majors. Tower executives want to help Puretracks expand its offering with more catalog, classical, Latin, jazz and independent-label music—all genres in which Tower's stores remain strong. In addition, Tower executives say they will work with labels to get exclusive online content, which can be tied to CD album purchases in the chain's stores.

Tower.com is also placing an emphasis on ease of use, VP of marketing Mike Jansta says. To that end, the Tower store places download purchases in a shopping basket and has chosen à la carte sales over a subscription model. Those distinctions make for a cleaner transaction, Jansta says. ••••

LATIN BY LEILA COBO

Latins Get Their Space

Two New Social Networking Sites Emphasize Hispanic Music, Culture

Given the success of MySpace among all users, Latins included, it was only a matter of time before a social networking site specifically targeted that demographic.

In fact, there are two sites now up and running that are in Spanish and music-centric.

MTV Networks Latin America's Lazona.com, officially announced June 29, may evolve to become an all-encompassing social networking site. But right now, it is being touted as a Spanish-language site for bands and music lovers, with an emphasis on new and unsigned acts from Latin America.

Meanwhile, Miami-based Elhood.com followed its March beta launch with an official June 26 kickoff, with similar goals in mind. The bilingual site is described by Damian Bellumio, president of parent company Hoodiny Entertainment Group, as "an entertainment site that begins with music but wants to evolve into all media."

> MTV's Lazona already claims 10,000 acts.

The heads of both sites acknowledge the influence and success of MySpace, but say there was still opportunity in social networking.

"We felt the Latin American audience had been underserved," says Luis Goicouria, VP of new media for MTV Networks Latin America. "Sites like MySpace work in all languages, but don't target Latin Americans. We felt there was a niche to fill."

Bellumio says Elhood, which also has an office in Spain and expects to open one in Los Angeles, plans to address the bilingual, bicultural reality of much of the younger Latin demographic in America.

"We wanted to create a company that presented the best of both worlds," Bellumio says. "Unfortunately, most of the innovation happens in the Anglo market, and that is one of the things that frustrate me. So we looked at the best practices in the U.S. market, and put them into a portal. With social networking, the beauty is the content creates itself."

While Elhood offers personal and miscellanous postings, the site is most definitely music-oriented, with established artists alongside unknowns. Technical features include 1GB of free storage and the capacity to create individual playlists for streaming. To date, Bellumio has been financed with private funding, but the plan is to become advertising-driven.

MTV also plans for its model to become advertising-driven. Lazona will no doubt benefit from the reach of the MTV brand. The site would logically tie in with U.S.-based MTVTr3s—the newly named U.S. Latin MTV channel—after its planned September launch.

Meanwhile, Lazone is already getting substantial exposure through MTV Networks Latin America, which reaches some 16 million homes in the continent, excluding Brazil. For the past six weeks, new musical acts have been encouraged to enter a contest through Adiosgarage.com, housed at Lazona; five bands are chosen monthly with the winner voted upon by the community. The ultimate winning band will be featured on MTV Latin America show "Alerta."

The response so far has been overwhelming, with 12,000 fans and 10,000 acts registering for the site.

According to MTV, for the month of May alone, Lazona had 1.4 million page views, 50,000 visitors and 11,000 new users.

Most acts hail from Mexico and Argentina, but, Goicouria says, "there was just tons and tons of good music that we felt we could reach." ••••

TOWER STORE: STEPHEN LOVEKIN/WIREIMAGE.COM



THANK YOU BRUCE

FOR HOOKING US UP WITH THE BEST SEAT IN THE HOUSE.

Now on AOL® Music, you can watch a different video from each stop on Bruce Springsteen's 18-city tour with the Seeger Sessions Band. Songs hand-picked by the man himself. Free and on demand, only on aolmusic.com.

aolmusic.com

© AOL LLC. All Rights Reserved. AOL and AOL.com are registered trademarks of AOL LLC.
All other trademarks and brand names mentioned herein are the exclusive property of their respective owners.

UpFront



LOS TIGRES DEL NORTE

LATIN BY LEILA COBO

UNIVISION SOLD, BUT FUTURE UNCLEAR

Consortium Buys Giant For $13.7B, But Resale May Be In Store

The $13.7 billion sale of Univision Communications to a private consortium of investors could be an interim step in the ownership of the Spanish-language media and entertainment giant.

The consortium, which includes billionaire media mogul Haim Saban, Madison Dearborn Partners, Providence Equity Partners, Texas Pacific Group and Thomas H. Lee Partners, is not expected to close on the Univision purchase until spring 2007.

But some analysts, like Michael Kopelman of Merrill Lynch, are already predicting that the new owners "will ultimately sell Univision."

The future shape and ownership of Los Angeles-based Univision could be crucial to the continued development of the U.S. Latin music market. Univision, whose holdings include market-leading TV, radio and online properties, offers integrated, multiplatform opportunities for marketing Latin artists. It also is home to several televised music shows, including the Latin Grammy Awards, Premios Lo Nuestro and Premios Juventud.

Some analysts have hinted that the consortium might break up Univision; others doubt that will happen.

"We think that is pretty unlikely," says Andrew Campbell, a media analyst with Credit Suisse, citing the company's successful business model.

"They're well-aware of the synergies of having all the multiple platforms," adds radio consultant Bill Tanner, who was formerly with rival radio network Spanish Broadcasting System.

Univision also owns Univision Music Group, which includes the Univision, Fonovisa and Disa labels, and is the U.S. Latin market-share leader; group acts include Marco Antonio Solís, Los Tigres del Norte, K-Paz de la Sierra and Akwid.

Univision Music Group artists benefit from preferential advertising rates on Univision radio and Univision-owned TV networks Univision, Galavision and Telefutura. Likewise, artists affiliated with Venevision (through the VeneMusic label) and Televisa (through EMI Televisa) are understood to enjoy preferential ad rates. Venevision owns 13% of Univision's stock; Televisa owns 11%.

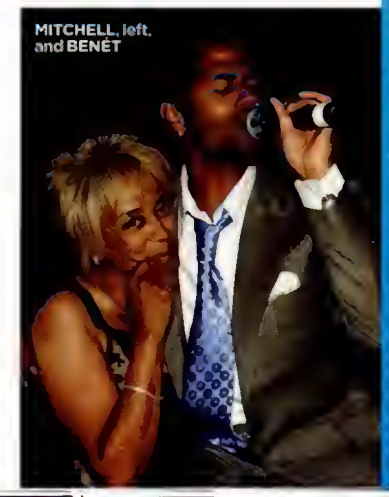
It is unclear what will happen to Venevision's and Televisa's stakes in Univision. Both are under contract to provide programming to Univision through 2017. In fact, Mexico City-based Televisa made a strong bid to purchase Univision, and some analysts contend that Televisa remains the most likely long-term buyer for the company. ••••

HOME FRONT

360 DEGREES OF BILLBOARD

SENIOR CORRESPONDENT GAIL MITCHELL HONORED BY FRIARS

Billboard's Gail Mitchell was inducted June 23 into the Friars Club of Beverly Hills. Several hundred admirers honored Mitchell for her work as Billboard's R&B guru. A taped segment showed many of Mitchell's cover stories as well as letters of appreciation from Patti LaBelle, Ludacris, Dionne Warwick and others. Columbia, Virgin and the Recording Academy all paid tribute with plaques or presentations. And much to Mitchell's delight, Eric Benét performed two songs—one ("I Wanna Be Loved") while sitting on her lap. Mitchell says, "My kids were looking at me weirdly the whole time. I don't think they've seen this other part of my life much."



MITCHELL, left, and BENÉT

TOURING BY RAY WADDELL

MLB's Fan Pitch

New Program Promotes Sports Brand, Merch At Concerts

When a professional baseball player makes it to the big leagues, he's said to have made it to "the show."

Since 2003, the bigs have hooked up with a show of a different sort through Major League Baseball's music marketing campaign Access to the Show. The program aligns MLB with the live music world as part of an ongoing commitment designed to build the MLB brand and move MLB merchandise.

Armus says the MLB has been able to quantify boosts in retail sales. "Traditionally, in past years, we've been able to track back double-digit increases with our retailers based on the promotional programs we've laid out," he says. "When you walk into the mall, you're hopefully going to see, if everybody's done their jobs right, POP materials, window banners, video loops within Champs stores. And we've got radio running



MATISYAHU takes a swing at the MLB Road Show—the traveling program gives fans and artists a 'true baseball experience.'

The Access to the Show program will showcase the MLB Authentic Collection line of apparel at concert venues and in retail outlets.

"Definitely, we're out there to reach the kids, the 16- to 24-year-old demo," says Steve Armus, VP of consumer products for MLB. "Certainly, part of being out there with this program is spreading the good word about baseball that we are cool. We know that the people going to these shows are cool, and we're trying to embrace the lifestyle that they really live on a day-in, day-out basis."

Armus says that MLB also wants to create awareness for the MLB Authentic Collection, so the league has aligned with retailers to make that happen.

"It's also important that we drive sales and awareness to our retailers," he says. "This year we're lined up with all 600 Champs stores on the Vans Warped tour with a massive promotional effort, which is great for the tour, great for us and hopefully rings the cash register at Champs."

in each of the top 10 markets, encouraging people to come out, meet the bands."

This year, Access to the Show is out April through September with treks including the Virgin College Mega tour, the Vans Warped tour, CMA Music Fest and Bonnaroo. Another tour announcement is imminent.

In its first three years, the MLB Road Show has also had a presence at Lollapalooza, Ozzfest, Projekt Revolution and Bonnaroo.

"This is something that's new for us, and I think over the past few years that has surprised some people because traditionally that's not the way we've reached out to the fans," Armus says. "But our point of view is we want to fish where the fish are."

The MLB Road Show itself is a high-tech tractor-trailer outfitted to give fans a true baseball experience. The truck includes pitching and batting cages, kiosks featuring video-game titles "MLB 2K6" by 2K Sports and "MLB 06 the Show" by Sony PlayStation, and Internet kiosks where concertgoers can purchase licensed products directly through mlb.com.

"Our gut feeling told us that music was a great way to turn on some of the young kids out there because we ourselves are big music fans," Armus says. "Music is part of the fabric of America, baseball we believe is a huge part of the fabric of America, and so we took these trailers, gutted them and converted them into something that would be fun."

The goal is to have the program on the road as much as possible this summer, not an easy task given the intricacies of tour routing.

"This year is the most extensive set of dates we've ever been able to be on that really hit the most targeted group for us," Armus says. "With any luck, we'll be on the road doing music between 90 and 100 dates through this year, and actually we should be consistently sticking with music through the middle of September."

At Bonnaroo in Manchester, Tenn., in June, artists, press and fans checked out the batting cages. At a Nashville Warped stop days later, 100-degree heat kept fans away from the cages, but the videogames saw action.

"Over the last few years, we've seen a remarkable spark in our business based not just on what's happening on the field but on what's happening in these kids' lifestyles," Armus says. "You see a lot of people wearing our stuff when you get to these shows, which really confirms for us that we are happening out there, and these kids really believe in what we're doing."

As part of the Warped tour, the MLB Authentic Collection will sponsor the Vagrant Records stage. The sponsorship gives Major League Baseball Properties access to Vagrant bands for participation in many activities, from interacting with fans at the MLB Road Show batting cages to judging the New Era Cap design contest and a nationwide sweepstakes at Champs Sports stores where one fan can win a trip to the 2006 World Series with Vagrant act Senses Fail. ••••

Digital Music Group is proud to announce the acquisition of

Chancellor Records



DIGITAL MUSIC GROUP

www.dmgi.com

The DMG logo is a trademark of Digital Music Group, Inc. All rights reserved.

NASDAQ: DMGI

INTERNET BY BRIAN GARRITY

Majors Catch The Viral Bug

Labels Look To Get In On Viral-Video Action

The major labels are trying to cash in on viral-video swapping—even as the RIAA is scrambling to stamp out unauthorized music-video trading on popular Web sites like YouTube.

All the industry's heavyweights are already in talks with leading viral-video sites about allowing swapping of their music videos as part of an ad-supported model or some other hybrid business model that also could include revenue sharing or play-per-play fees. And many labels are making select videos available for viral-video distribution for purely promotional uses.

Now Sony BMG is looking to take the concept one step further by piggybacking on the YouTube craze and developing its own viral-video service.

The music giant has teamed with Brightcove, a Cambridge, Mass.-based Internet TV specialist, to launch Musicbox Video—a one-stop source for authorized viral-video content from Sony BMG artists.

The label did not provide executives for comment. But in a statement it said it is offering interviews, live performances and behind-the-scenes footage of artists in addition to music videos.

Sony BMG plans to integrate the service across its network of artist and label Web sites. Each site will feature customized video content related specifically to the artist or label. For example, visitors to the official Jennifer Lopez site can view a preprogrammed playlist of her videos, watch popular videos from other related acts and link to purchase ringtones.

Musicbox also has a destination at sonybmg.com/musicbox/video where visitors can sample video playlists centered around top clips and genres.

Perhaps most important, the videos all feature "share with a friend" functionality and RSS syndication feeds that allow for viral distribution of the clips. Users can also add videos to their blogs, Web sites and other online profile pages.

Driving Sony BMG's interest in its own viral-video offering is the opportunity to capture a bigger share of the ad-supported business around it.

Brightcove will sell and deliver the advertisements for Musicbox on behalf of Sony BMG. The company has lined up DreamWorks Animation SKG and HP as initial sponsors. The two companies are promoting the release of the new animated film "Over the Hedge" on a banner within the player and in front of videos from Sony BMG acts.

So far, business-model development around the viral sharing of music videos, or other videoclips, has been limited. But there are new signs of progress. On June 27, NBC entered into a marketing deal with YouTube to promote its fall TV lineup and other select clips from the network.

"Figuring out ways to monetize all this stuff is the interesting challenge for the labels, but the opportunities are pretty significant," says Mike McGuire, an analyst with Gartner.

The rise of user-generated content sites like YouTube, MySpace, Google Video and iFilm has sparked a revolution in the viral sharing of music videos across these Web communities. The problem is, much of the distribution taking place—outside a select number of promotional deals—is happening without the approval of record companies.

At the same time, music videos have transformed from a promotion for selling albums to a rapidly growing money-maker for the music business during the last 18 months.

The RIAA estimates that sales of music videos, led by iTunes, topped $3.7 million in three months, after being introduced last October. Meanwhile, the majors are also sharing in the profits of ad-supported video-on-demand offerings from AOL, Yahoo, Music Choice and others.

That is revenue the industry is keenly interested in protecting; hopes are that YouTube and others will ink similar deals with the industry in the long run.

McGuire says one of the big questions for viral video ultimately is its ability to spur purchasing of music products.

"In the end, you want it not only driving ad revenue but also a full-blown financial transaction where somebody is paying," he says. "The labels and their promo people have to figure out how this channel works for them in terms of creating demand for things like downloads and CDs and ticket sales." ••••



JENNIFER LOPEZ'S videos—and links to related acts—will be on Sony BMG's Musicbox Video, an authorized viral-video source.



FINALLY, BLU-RAY

While much of the world will get its first taste of Blu-ray video technology with the launch of the Sony PS3 expected later this year, Samsung Electronics America is the first to market with a stand-alone Blu-ray disc player. The BD-P1000 hit stores June 25 and boasts close to five times the resolution of conventional DVDs. "Until now, there hasn't been a prerecorded media solution for consumers to take full advantage of the pristine picture their HDTVs are capable of producing," says Jim Sanduski, senior VP of marketing for Samsung's Audio and Video Products Group. For the uninitiated, Blu-ray is one of two next-generation video formats—along with HD DVD—vying for the attention of consumers. But that higher picture quality comes at a steep price. The BD-P1000 carries a list price of $1,000.

—Brian Garrity

BITS & BRIEFS

MOVIES GO GUBA

Warner Bros. Entertainment has inked a deal to sell and rent downloads of its movie and TV titles through online video site Guba.com. More than 200 titles will be available at launch including "Syriana," "Good Night, and Good Luck," "Harry Potter and the Goblet of Fire" and "Everything Is Illuminated." Rental prices start at $1.99 per movie for unlimited views during a 24-hour period. Viewers can buy extra viewing days for reduced fees without the need to download the film again. Catalog films will retail for $9.99 and new releases, available on the same date that DVDs are released in stores, will retail for $19.99. TV shows will retail starting at $1.79 per episode. The deal comes on the heels of a similar licensing pact Warner Bros. entered into with BitTorrent in May.

RADIO DISNEY GOES MOBILE

Radio Disney is coming to cell phones via a new deal with mobile entertainment specialist mSpot. Under the agreement, mSpot Radio, a mobile radio service that streams close to 100 channels of music, news, sports and talk radio to mobile phones, will launch a new channel showcasing Radio Disney programming. "This alliance is another step in our strategy to keep Radio Disney connected with kids and families, whenever and wherever they are," Radio Disney president/GM Jean-Paul Colaco says.

NAPSTER OFFERS PLAYER

Napster has introduced a new branded digital music player. The 1GB flash-based device features a color LCD screen, FM tuner, six equalizer settings and support for Windows Media Audio and MP3 files, as well as pictures and videos. The device is sold through Napster.com at a discounted price of $50 to customers who purchase a full-year subscription to its Napster to Go portable music service. The company is also offering a 256MB flash-based Napster-branded player for free with a paid full-year subscription. Napster is promoting the device in connection with its latest client software, version 3.7, which also features the ability to auto-synch content to portable devices.



The rapper took part in Yahoo's "Get Your Freak On" campaign, soliciting viewers to submit their own videos, echoing the "Fans Only" success of Shakira's "Hips Don't Lie."

Her new single, "Déjà Vu," rises 12-9 on Hot R&B/Hip-Hop Songs.



YAHOO! MUSIC TOP 20 STREAMS JUL 9 2006

1	SHAKIRA	Hips Don't Lie EPIC	6,117,510
2	SEAN PAUL	Temperature VP ATLANTIC	2,722,980
◀ 3	LIL JON	Snap Yo Fingers BME/TVT	2,520,300
4	NELLY FURTADO	Promiscuous MOSLEY/GEFFEN	2,280,513
5	JAMES BLUNT	You're Beautiful ATLANTIC	2,242,402
6	DANIEL POWTER	Bad Day WARNER BROS.	2,201,404
7	FORT MINOR	Where'd You Go MACHINE SHOP/WB	1,983,378
8	NICK LACHEY	What's Left Of Me JIVE	1,867,860
9	KELLY CLARKSON	Walk Away RCA	1,808,412
10	YUNG JOC	It's Goin' Down BAD BOY SOUTH/ATLANTIC	1,780,700
11	PARIS HILTON	Stars Are Blind WARNER BROS	1,776,225
12	CHERISH	Do It To It SHO NUFF/CAPITOL	1,770,199
13	T-PAIN	I'm N Luv (Wit A Stripper) JIVE	1,732,150
14	CASCADA	Everytime We Touch ROBBINS	1,673,700
15	THE PUSSYCAT DOLLS	Buttons A&M/INTERSCOPE	1,654,284
16	CHAMILLIONAIRE	Ridin' UNIVERSAL	1,632,184
17	RIHANNA	SOS DEF JAM	1,593,944
18	LETOYA	Torn CAPITOL	1,547,885
19	NATASHA BEDINGFIELD	Unwritten EPIC	1,464,385
◀ 20	BEYONCÉ	Check On It COLUMBIA	1,428,700

The Top 20 audio and video streams accumulated for the four weeks ending June 25.
Source: Yahoo! Music

LOPEZ: KEVIN MAZUR/WIREIMAGE.COM



Billy Preston

9/2/46 – 6/6/06

Musician, Songwriter, Artist and Friend

You were loved. You'll be missed.

Almo Music / Irving Music / Rondor Music
Concord Music Group
Elton John
Eric Clapton
George Harrison Family
Joyce and Sam Moore
Paul McCartney
Randy Jackson
Ringo and Barbara
The Rolling Stones

Copyright © Ad Astra



DAMIAN MARLEY performs at Bonnaroo.

On The Road



RAY WADDELL rwaddell@billboard.com

Bonnaroo Organizers Keep It Together

In Their Fifth Year, Fest Planners Maintain A Seamless Event

Much has been made about Bonnaroo's shift in musical direction (which organizers downplay), but what's really remarkable to a veteran behind-the-scenes attendee is how seamless the logistics have become. The festival ran June 16-18 this year (Billboard, July 1).

Bonnaroo had its stuff really together from the beginning, but five years in, attending the festival is easier than events at some permanent venues that have been operating for years. And the Bonnaroo site is a virtual city that arises from a hay field in a completely rural area 60 miles south of Nashville.

Some 80,000 fans and another 10,000-plus staff and emergency and medical personnel, as well as industry players, exist comfortably and stress-free for four days. Bonnaroo producers Superfly Productions and A.C. Entertainment have this thing down.

"This being our fifth year, the team has worked together. We know the site better, which allows us to pay more attention to the details," Superfly president **Jonathan Mayers** says.

A.C. president **Ashley Capps** adds, "We plan this event year 'round, and the team that works on it is very conscientious about all the details. Our goal is to create the very best festival experience that we can for the fans, for the artists, and everything else comes from that one goal."

Bonnaroo enjoyed its first year without significant rain—and mud—saving the producers about $250,000 of their contingency budget. "We still budget for the weather and take a lot of precautionary steps," Mayers says, "but this was our best weather of the five years."

Bonnaroo's multimillion-dollar budget (those involved decline to release figures) is still inching up, mostly on the production end, according to Mayers. "There's so much room still for continued improvement," he says. "It's expensive to run a 24-hour event. We're able to kind of stabilize the budget a bit, but it's still a significant budget."

For the third year, Bonnaroo offered Thursday entertainment as campers moved in and staked their claims. "That's such a great slot [for acts], because people are soaped and ready to have a good time, and there's not much competition," Mayers says. "It's a good really first-Bonnaroo play."

Bonnaroo has also fine-tuned its relationship with the city of Manchester and Coffee County. Many failed festival producers know how crucial these relationships are.

"We think the town really wants us here, and we want to be part of the community and to be here a long time," Mayers says. "We're bringing 80,000 people to this town, and we're very conscious of that and we do a lot of different programs to help try and raise money. We put a lot of people on our staff who are part of the local community, we go to board meetings and community meetings to hear constructive criticism and people's concerns because we want to address them."

Bonnaroo producers negotiated a new deal with the local municipalities last year. "We give them $3 a ticket, and we also raise money through a silent auction," Mayers says. "Our concessions people work with local organizations to staff out, and they get a percentage of that. It feels like the community wants us here, and that's important. We want to be somewhere that embraces us."

As is the case with any city of nearly 100,000, the odds of something bad happening during the course of several days are high, and the Bonnaroo locale is not exempt from those odds. This year, a festival worker was killed in an accident in the days leading up to the event. And as bluegrass legend **Ricky Skaggs** and **Kentucky Thunder** left the festival after their Friday-night performance, their bus struck and killed a concertgoer who had climbed the fence, left the festival grounds and wandered out onto Interstate 24 adjacent to the site.

"Any time something like that happens of course it's very upsetting. It's hard to really take that in," Mayers says. "More than anything we send our condolences to the family."

But negative incidents at Bonnaroo are few, given all the factors in play. "If you look at our statistics, [negative incidents] are extraordinarily low," Capps says. "Over the years, for example, we've had very, very few fights. Over the five-year period I can count them on one hand and have fingers left over." ••••

BOXSCORE Concert Grosses

FOR MORE BOXSCORES GO TO BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance	Promoter
1	$14,731,723 $184.50-$169.50	**BONNAROO MUSIC FESTIVAL** Festival Site, Manchester, Tenn., June 16-18	80,881 three sellouts	A.C. Entertainment, Superfly Productions
5	$9,271,790 $85-$55	**MADONNA** United Center, Chicago, June 14-15, 18-19	52,000 four sellouts	The Next Adventure
5	$5,670,150 ($1=$0.97 Canadian) $316.72/$49.78	**MADONNA** Bell Centre, Montreal, June 21-22	34,940 two shows	The Next Adventure, Gillett Entertainment Group
4	$4,890,090 $350/$55	**MADONNA** Glendale Arena, Glendale, Ariz., June 8, 10	28,820 two sellouts	The Next Adventure
5	$3,749,800 $350/$55	**MADONNA** Save Mart Center, Fresno, Calif., June 5, 20	20,184 two sellouts	The Next Adventure
5	$3,451,235 $350/$55	**MADONNA** Hartford Civic Center, Hartford, Conn., June 25-26	21,558 two shows	The Next Adventure
7	$3,247,853 $99.50/$69.50/ $49.50	**TIM McGRAW & FAITH HILL** Madison Square Garden, New York, June 23-24	35,855 two sellouts	Live Nation
5	$3,060,322 $87/$67/$57	**TIM McGRAW & FAITH HILL** Wachovia Center, Philadelphia, June 15-16	37,806 two sellouts	Live Nation
5	$2,893,955 $79.50/$49.50/ $34.50	**KENNY CHESNEY, GRETCHEN WILSON, BIG & RICH & OTHERS** Qwest Field, Seattle, June 24	44,582 sellout	The Messina Group/AEG Live
10	$2,523,545 $85/$60/$35	**TIM McGRAW & FAITH HILL** TD Banknorth Garden, Boston, June 25-26	33,851 two sellouts	Live Nation
11	$2,144,766 $175-$75/ $127.50/$87.50	**CELINE DION** Colosseum at Caesars Palace, Las Vegas, June 22-25	15,848 [illegible] shows	Concerts West/AEG Live
12	$1,916,676 $126/$56	**JIMMY BUFFETT** Alpine Valley Music Theatre, East Troy, Wis., June 10	35,454 sellout	Live Nation
13	$1,759,125 $275/$45	**ANDREA BOCELLI** HP Pavilion, San Jose, Calif., June 10	12,865 sellout	Live Nation, In-house
14	$1,721,875 $87.25/$62.75/ $42.75	**TIM McGRAW & FAITH HILL** Giant Center, Hershey, Pa., June 17-18	20,538 two sellouts	Live Nation
15	$1,653,928 ($224672 Australian) $88.46/$56.07	**COLDPLAY, YOUTH GROUP** Entertainment Centre, Brisbane, Australia, June 23-24	22,145 22,842 two shows	Chugg Entertainment
15	$1,569,396 $56.50-$36.50	**DAVE MATTHEWS BAND, G. LOVE & SPECIAL SAUCE** Post-Gazette Pavilion, Burgettstown, Pa., June 9-10	37,480 46,140 two shows	Live Nation
17	$1,485,489 $59.50/$49.50	**GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT** Pizza Hut Park, Frisco, Texas, May 28	25,463 30,628	The Messina Group/AEG Live
18	$1,354,080 $85/$75/$45	**KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD** Home Depot Center, Carson, Calif., June 17	20,745 sellout	Goldenvoice, The Messina Group/AEG Live
15	$1,073,698 $87/$62/$37	**TIM McGRAW & FAITH HILL** Bryce Jordan Center, University Park, Pa., June 21	13,832 sellout	Jack Utsick Presents N.E.
20	$1,031,604 $47.50/$35.50	**EDGEFEST: STAIND, SEETHER, SHINEDOWN & OTHERS** Pizza Hut Park, Frisco, Texas, June 18	22,272 27,038	AEG Live
21	$991,904 $59.50/$49.50	**GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT** AT&T Center, San Antonio, May 27	16,932 18,869	The Messina Group/AEG Live
22	$920,524 $67.55/$57.55	**KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD** Glendale Arena, Glendale, Ariz., June 15	14,547 sellout	The Messina Group/AEG Live
23	$874,529 $59.50/$39.50	**DAVE MATTHEWS BAND, MATISYAHU** Darien Lake PAC, Darien Center, N.Y., June 14	19,465 21,800	Live Nation
24	$870,671 $68.50/$34.50	**KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD** USANA Amphitheatre, West Valley City, Utah, June 21	19,622 sellout	United Concerts, The Messina Group/AEG Live
25	$869,183 $62.50/$52.50	**KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD** Oakland Arena, Oakland, Calif., June 13	14,805 sellout	In-house, The Messina Group/AEG Live
26	$793,000 $85/$45	**RBD** US Airways Center, Phoenix, June 17	11,846 sellout	Roptus
27	$778,889 (€616,390) $101.00/$88.45	**BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND** Point Theatre, Dublin, May 5	8,384 sellout	Aiken Promotions
28	$765,153 $71.50/$29	**TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO** Nissen Pavilion, Bristow, Va., June 10	18,017 22,572	Live Nation
29	$743,336 $49, $25	**RASCAL FLATTS, GARY ALLAN, THE WRECKERS** UMB Bank Pavilion, Maryland Heights, Mo., June 24	21,688 sellout	Live Nation
30	$725,824 $99.75/$78.75/ $68.25	**KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD** Mandalay Bay Events Center, Las Vegas, June 18	8,485 sellout	In-house, The Messina Group/AEG Live
31	$722,684 $71/$61	**KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN** Coors Amphitheatre, Chula Vista, Calif., June 18	13,998 19,502	House of Blues Concerts, The Messina Group/AEG Live
32	$700,348 (€549,685) $127.41/ €80.30/$55.56-$22.82	**ELTON JOHN** Point Theatre, Dublin, May 28	6,147 sellout	Aiken Promotions
33	$693,614 $59.50/$39.50	**DAVE MATTHEWS BAND, G. LOVE & SPECIAL SAUCE** DTE Energy Music Center, Clarkston, Mich., June 8	15,556 sellout	Live Nation, Palace Sports & Entertainment
34	$622,842 $72/$25.50	**TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO** Germain Amphitheater, Columbus, Ohio, June 14	17,889 20,000	Live Nation
35	$591,553 (6,474,260 pesos) $167.29/$27.41	**DEPECHE MODE** Arena Monterrey, Monterrey, Mexico, May 7	11,706 sellout	In-house

MARLEY: JEFF KRAVITZ

LAST CHANCE!
EARLY BIRD RATE OF $500 EXPIRES JULY 4TH

Billboard R&B hip hop conference awards



SEPTEMBER 6-8
THE RENAISSANCE WAVERLY • ATLANTA

Network, share knowledge, make deals, and discover new talent with the key industry players in the R&B Hip Hop community! The most valuable 3 days you'll ever spend!

- ✔ **NETWORKING** – Build relationships with over 700 industry leaders – producers, label execs, artists, radio execs, manufacturers, promoters, agents, retailers and more!
- ✔ **LIVE ARTIST SHOWCASES** – Connecting the hottest new acts with radio and music industry execs!
- ✔ **EDUCATIONAL SESSIONS** – Discuss the latest trends affecting the R&B and Hip Hop industry!
- ✔ **BILLBOARD R&B HIP HOP AWARDS PARTY** – honoring the stars who top the charts – finalists announced online!

A SPECIAL THANK YOU TO OUR VIP ADVISORY BOARD

- Catherine Brewton, VP, BMI
- Chuck D, Rapper/Activist
- George Daniels, Owner, George's Music Room
- Craig Davis, VP of Urban Promotion, Jive
- Troy Dudley, Director of Urban Promotion, Universal Motown
- Lisa Ellis, GM, Sony Urban
- Lee Gatewood, Director of Finance and Operations, BMG
- Erica Grayson, A&R Executive, Interscope
- Ethiopia Habtemariam, VP, Universal Music Publishing
- Kevin Heil, VP, Rondor Music Publishing
- Cynthia Johnson, Senior VP of Urban Promotion, Warner Brothers
- Morace Lendy, VP of Urban Promotion, Atlantic
- Michael Mauldin, President, Artistic Control Group
- CeCe McClendon, Senior VP of Urban Promotions, Sony/BMG
- Big Jon Platt, Executive VP, EMI Music
- Kawan "KP" Prather, Senior VP of A&R, Sony Urban
- Lionel Ridenour, VP of Urban Promotion, Virgin
- Sylvia Rhone, President, Universal Motown
- Ernie Singleton, President, EGG Entertainment
- Jeanie Weems, Senior VP, ASCAP

CONNECT WITH RADIO!

RADIO AWARDS RECEPTION

Honoring the best & brightest in R&B Hip-Hop Radio as voted on by Radio Monitor readers. Categories and details available online.

RADIO ADVISORY BOARD

- Terry Avery, Operations Manager, CBS Radio – Charlotte
- John Dimick, Program Director, WOHT/Emmis
- Jay Dixon, Operations Manager, Cox Radio – Atlanta
- Tony Fields, Operations Manager, Cox Radio – Miami
- Ken Johnson, Format Manager – Urban, Cumulus
- Elroy Smith, Operations Manager, Clear Channel Radio – Chicago

contact info

REGISTRATIONS • www.BillboardEvents.com
EARLY BIRD BY 7/4: $500 • PRE-REGISTRATION BY 8/18: $550 • FULL REGISTRATION BY 9/5: $600 • WALK UP: $650
SPONSORSHIPS • Kari Vontz • 415.738.0745
SHOWCASES & QUESTIONS • Dave Moser • 646.654.4653
HOTEL • Renaissance Waverly • 800.468.3571
RESERVE BY AUG 11 FOR DISCOUNTED RATE OF $149

ARMED FORCES ENTERTAINMENT · BROAD AND CASSEL · REMIX

FOR A FULL SCHEDULE OF EVENTS AND TO REGISTER TODAY GO TO
WWW.BILLBOARDEVENTS.COM!



The Indies

TODD MARTENS tmartens@billboard.com

One Year Old, AAIM Continues The Indie Fight

Trade Body Tackles New Issues, Seeks Out New Members

In its first year of existence, the American Assn. of Independent Music (AAIM) confronted old and new technologies. The trade body negotiated with Apple to raise the rates indies receive on paid downloads from 65 cents to 70 cents, then fired off documents to the FCC arguing for the strict enforcement of anti-payola laws.

The former excites labels about the possibilities of what a coalition can accomplish. But fighting for radio access? Not so much.

Most in the industry agree that the independent community has enjoyed a healthy few years. The Internet is empowering labels and artists, and Billboard has documented many examples of success snared without radio by such acts as **Arcade Fire**, **Clap Your Hands Say Yeah** and **Tapes 'N Tapes**. But the independent sector's growth—highlighted by the emergence of Barsuk, the resurgence of Sub Pop and the consistent triumphs of Victory Records—has had little to do with U.S. radio.

For now, plenty are happy to sit out the costly radio game. In a recent interview, Definitive Jux head **Amaechi Uzoigwe** noted that people aren't "really clamoring for indie rock or indie hip-hop" on the airwaves. And speaking on the condition of anonymity, one indie label head says, "It's a little hypocritical. [AAIM is] flying the indie flag so we can act more like majors?"

That's not to say indies would turn down increased airplay from modern rock stations like KROQ Los Angeles or WKQX (Q101) Chicago, but the Web is priority one for most labels. Talking with indies during the past few weeks, we found that radio play is a distant thought. Of greater concern is the possibility that pay-for-placement tactics will take hold on the Internet. In an era where Web site Pitchforkmedia.com can break a band, time spent fighting for airplay seems almost like a step backward.

"I just can't help but think that access to the Internet, or the ability to participate in it, is going to become far more expensive," Sub Pop head **Jonathan Poneman** says. "It is not going to be as accessible to [indie labels] as it is now."

AAIM acting president **Don Rose** has heard all of the above.

"That is exactly the problem," he says. "I've heard that from large indies who are in the rock and pop worlds. They tell me they've given up on radio. That makes the effort that much more relevant. These are people who are releasing music that should be pop music. I would hope these labels would find radio more relevant and once again engage in it if the process were more open and fair."

To be sure, radio access is just one issue AAIM is attempting to address. It happens to be a high-profile topic—and it's one that even inspired an editorial from Rose in this magazine (Billboard, May 13). Additionally, the fact that AAIM has been advising Sen. Russ Feingold, D-Wis., on anti-payola legislation is an accomplishment not to be taken lightly, even if other senators have not joined in.

It reminds us, however, of the difficult task Rose has undertaken. As the head of a trade body that represents 125 indie labels, he is attempting to give voice to labels of varying sizes, whose ideologies and business practices often are not in line with each other.

"Don is doing a good job," Poneman says. "My priorities may be different than his, but he's a level-headed individual, and he's a good businessperson . . . He's just the person this organization needs to get it off the ground, and it is off the ground."

AAIM enters its second year stating that it has raised more than $500,000 in dues. According to documentation from the organization, its member labels represent about a 7% share of the U.S. market.

This, Rose says, is about halfway to the coalition's market-share goal of 14%. With the hope of expediting its efforts, AAIM delivered a call to arms to the independent community in June. In a memo sent to non-member labels, AAIM's board states: "It's time for us to ask the question: Are you with us? Don't burden the initial believers with shouldering the load for everyone."

Among AAIM's first-year supporters are such prominent labels as Sub Pop, Epitaph, Ultra and Touch & Go. But a 7% market share indicates that a number of high-level indies have yet to jump onboard.



AAIM member Sub Pop finds continued indie success with BAND OF HORSES.

Some, like Vagrant head **Rich Egan**, are taking a wait-and-see approach.

"We were involved in the early talks, and I had some reservations," he says. "I think those kind of coalitions can run great if everyone has the same aim. I think everyone starts off with the same aim, and you start to see fractures. I'm not ruling out ever being part of it, but I'm curious to see how the marketplace reacts to it."

Others have cited ethical disagreements with some of those on the nine-member AAIM board. Rose notes that Def Jux's Uzoigwe and Kill Rock Stars founder **Slim Moon** were recently elected to the AAIM board, and the organization is trying to cast as wide a net as possible.

"You get some people who are activists by nature, and they want to be part of a movement," Rose says. "Then you get the other people who are sort of the 'show me' types. We're in that process right now, trying to demonstrate the relevance of a coalition."

For the coming year, Rose and AAIM have identified wireless downloads, video-on-demand Web sites and satellite radio recording devices as just a few of the topics on which the organization will be advising labels. Rose says AAIM will continue to reach out to labels to diversify its membership.

But when will he move from "acting" president to president?

"It's not even an issue that's been talked about for some time," Rose says. "The board will have to decide if that's what they want. I've been very happy to get the organization launched and continue with it for the foreseeable future." ••••



Retail Track

ED CHRISTMAN echristman@billboard.com

Best Buy Turns A Promo Page

Major Retailer Opens Up Its Shelves To Magazine's Faves

In what appears to be a first for Best Buy, the pre-eminent retail marketer of music is partnering with a consumer magazine covering the entertainment sector in a promotion that pushes new and catalog titles.

In partnering with Blender magazine, Best Buy appears to be embracing a strategy used by some chains and indie stores. The 754-unit chain will feature music titles endorsed by the magazine in special Blender-branded locations.



ROSENBAUM

In the past, Tower Records supported titles and artists featured in the chain's Pulse magazine as did Musicland with its Request magazine.

A number of independent merchants, particularly in the three national indie-store coalitions, also embrace that marketing strategy.

According to Blender publisher Lee Rosenbaum, Best Buy will have a Blender-approved section featuring new music and catalog titles in a designated area in the bins in 658 Best Buy stores.

Best Buy will also devote endcaps for two monthlong sale periods, the "Back to School Cool" program, kicking off July 18, and a second program launching Sept. 10 in 750-plus Best Buy stores.

The Blender sections and endcap will be supported by Best Buy's powerful weekly insert and on the home page of bestbuy.com.

"They were looking for a trusted source to add to the retail section by identifying titles that will appeal to young men," Rosenbaum says. "When you get an invite from the likes of Best Buy, you RSVP."

Blender, which has a circulation of about 750,000, has an audience with a high composition of 18- to 34-year-old readers, including a lot of college students.

"This alliance with Blender is another compelling way that we can help expose our customers to new music and generate excitement about entertainment," Best Buy senior music buyer Ed Hogan said in a statement.

Initial titles in the program include Joan Jett's "Sinner," Cam'ron's "Killa Season," Dixie Chicks' "Taking the Long Way," Def Leppard's "Rock of Ages," Christina Milian's "So Amazin' " and Tears for Fears' "Songs From the Big Chair: Deluxe Edition." Each title will have a short Blender-stylized review on yellow bin cards.

Blender's editorial department recommends titles and writes a customized bin card for each selection. All titles must be approved by Best Buy, and then Blender solicits the labels to see if they want to participate, according to sources familiar with the promotion.

"We are working with the retailer and record companies to help the business by exposing people to the product," Rosenbaum says. "It will be a compelling presentation."

In addition, Best Buy will also feature Blender in the chain's stores that sell magazines. ••••

THE OFFICIAL ENTERTAINMENT EVENTS FOR CTIA
The Wireless Association



Where Entertainment Meets Mobile

Make the Right Connections at this year's Mobile Entertainment, Content, Commerce and Applications Conference!

One Day. . . Two Opportunities:
MECCA and MECCA for Games

SAVE THE DATE: SEPTEMBER 11, 2006
LOS ANGELES CONVENTION CENTER

Billboard CTIA mecca

MECCA will shed new light on the evolving mobile entertainment industry. Network with and gain development, marketing and consumer insights from leading analysts and end users from all corners of the converging mobile and entertainment fields.

mecca for games
Powered by GameDevelopers Conference

NEW! MECCA FOR GAMES What's Next for Mobile Games. The definitive mobile gaming event part of CTIA Wireless I.T. & Entertainment for industry professionals looking to expand their knowledge of, and contacts within the exploding mobile gaming sector.

Register Today! $375 Earlybird Rate For more info including sponsorship opportunities and how to register visit: www.BillboardEvents.com

MOBILE TREASURE HUNT SPONSOR
SOAPBOX MOBILE

iRADIO CAR DISPLAY

CORPORATE SPONSORS
WapOneline m:metrics bango tira wireless mobiTV GREYSTRIPE

MEDIA SPONSORS
mma mobile marketing association mpeg industry forum Wireless MobileWirelessJobs contents driven.

CTIA WIRELESS I.T. & Entertainment 2006
One Show. Two Personalities. The largest wireless data event in the industry that truly embodies the ever-changing, dynamic and innovative world of wireless data in Enterprise and Entertainment.
September 12-14, 2006 | Los Angeles Convention Center

The Publishers' Place



SUSAN BUTLER sbutler@billboard.com

Zomba's Development Plan

Talent Focus Is On Up-And-Coming, Unaffiliated Artists

Nine months into David Mantel's gig as president of Zomba Music Publishing U.S., the company is seeing positive results.

Songs written by new signings are climbing the charts, the A&R team is scouring garages to find undeveloped talent, and business affairs is crafting a new structure for development deals.

T-Pain was Zomba's first signing after Mantel took the reins last September from Richard Blackstone, who moved on to head Warner/Chappell Music. Faheem Najm, professionally known as T-Pain, writes, produces, sings and raps. "I'm Sprung," from his album "Rappa Ternt Sanga" on Konvict Muzik/Jive, reached No. 8 on The Billboard Hot 100 last November. "I'm N Luv (Wit a Stripper)" hit No. 5 in February. The two singles have sparked 4 million ringtone sales, according to the publisher.

Flyleaf, another signing under Mantel's leadership, is a difficult-to-classify screamo/hard-rock alternative band from Texas. Lacey Mosley, who fronts the group, writes with bandmates James Culpepper, Sameer Bhattacharya, Jared Hartmann and Pat Seals. They all signed with Zomba.

"I'm So Sick" from the group's self-titled album on Octone/J Records, peaked at No. 12 on Billboard's Mainstream Rock chart in April. "Fully Alive" entered the chart in June and rose to No. 34 in the July 1 issue. Flyleaf is on tour with Korn, whose members also have a co-publishing deal with Zomba. Korn's latest album, "See You on the Other Side" (Virgin Records/EMI), has sold 1.7 million units worldwide, according to Zomba.

Meanwhile, Mantel says Zomba is shifting its development focus to find talent at a much earlier stage. In the past, the publisher would sign songwriter/artists to develop, but the talent was already signed to a label or had something else going on that would get them attention, he says.

"Now we're going in at a much earlier stage when someone has no affiliation," Mantel says. "What I want to bring into Zomba is an element of developing talent that hasn't really been recognized yet by the traditional A&R community, who often times doesn't have a manager or any representation at all, but is a brilliant band or songwriter sitting in their living room in some small town, in some small state, who needs to get recognized."

> 'I want to bring Zomba an element of developing talent that hasn't really been recognized by the traditional A&R community.'—DAVID MANTEL



The first three development projects are artist/songwriters Cass Dillon, Cameron Jaymes and the Crew.

Another new twist for Zomba is the way these development deals are set up.

"They are not the traditional, stodgy publishing deals," says Mantel, who worked with artists as an attorney/manager before joining Zomba. "They're structured in a way that allows us to have the flexibility to move, but [which] also gives much quicker benefits to people that sign with us if we get some traction."

For example, traditional publishing deals often provide for an advance to the songwriter, but also provide that there is not another advance or royalties until the first advance has been recouped from earnings. There can be a long lag time that elapses before songwriters receive additional funds.

While Mantel won't disclose specific deal terms, he explains that the developing artist/songwriters can realize financial benefits much quicker under Zomba's new agreements.

"We're working [the artists] like they're stars and flowing through the economic benefit that we can find for them essentially immediately," Mantel says. "Once we know that we have these opportunities—that the money will eventually come in—we're giving the benefit of that back."

The writers do not necessarily have to wait for full recoupment of an advance before receiving additional funds, he says. Before they land a record deal, Zomba is working closely with the film/TV synch network of parent BMG Music Publishing and its offices worldwide to generate revenue for the songwriters. Earnings generated from these opportunities can flow through to the writers.

"What I've found these days is that more music supervisors for films and television shows are interested in breaking bands that are the interesting bands—that are going to be the great bands—and not necessarily going all the time for a well-known name," Mantel says. "They know that kids, listening to music on the Internet and communicating by blogs, know what the great music is, and it doesn't always translate into what the record companies are signing." ••••

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

WELCOME. We've decided to celebrate the underappreciated Go-Go's by revisiting their latest, "God Bless the Go-Go's," and declare "La La Land" the coolest song in the world this week.

New groups like the Holograms (and most of the super-cool Teenacide roster) remind us that it was the Go-Go's, and their original producer Richard Gottehrer, who revitalized and institutionalized the girl-group, punky-pop genre made popular by the Runaways (with producer Kim Fowley) and started by Genya Ravan's Goldie & the Gingerbreads in 1964.

Any group with its original members 25 years later is a living miracle and an inspiration to their fans, and "God Bless" shows they're as good and maybe better than ever.

Revisit the record and you'll see what I mean. The Go-Go's are touring now, so let's hope they start recording regularly again.

In the You Can't Make This Up Department . . . If you wonder why major record companies are going the way of the dinosaurs consider this:

We won't say who is suing which major for a bigger piece of the download pie, but it seems this major is applying its already ridiculous standard contract clauses to this new form of distribution—like taking a percentage from the artist's royalty for "breakage" and a "container charge." For downloading songs!

And the balance of nature continues with the cancellation of the BBC's "Top of the Pops" TV show after 42 years, but . . .

Are we ready for "Ramones the Musical"? Yes, indeed, "Gabba Gabba Hey," the world's first punk musical, will run in London from July 31 to Aug. 5. It contains 18 Ramones songs and a cast that includes Tommy Ramone himself. Bravo, baby!

See you next week. ••••

COOLEST GARAGE SONGS

	TITLE/LABEL	ARTIST
1	COOLEST SONG IN THE WORLD THIS WEEK — LA LA LAND, Beyond	GO-GO'S
2	I'D RATHER BE WITH YOU, Spinout	KAISER GEORGE & THE HI-RISERS
3	COUNTRY GIRL, Columbia Records UK	PRIMAL SCREAM
4	IF IT TAKES A LIFETIME, Big 3 Records	CHEAP TRICK
5	EVERYONE KNOWS, Blackheart	JOAN JETT & THE BLACKHEARTS
6	HANDS, V2	THE RACONTEURS
7	LIFE WASTED, J Records	PEARL JAM
8	KING OF THE FREAKS, Screaming Apple	THE MAGGOTS
9	AFTER THE GARDEN, Reprise	NEIL YOUNG
10	ARE YOU READY FOR IT?, Teenacide	THE HOLOGRAMS

COOLEST GARAGE ALBUMS

1	ROCKFORD, Big 3 Records	CHEAP TRICK
2	PEARL JAM, J Records	PEARL JAM
3	BROKEN BOY SOLDIERS, V2	THE RACONTEURS
4	LIVING WITH WAR, Reprise	NEIL YOUNG
5	SINNER, Blackheart	JOAN JETT & THE BLACKHEARTS
6	FLAT-PACK PHILOSOPHY, Cooking Vinyl	BUZZCOCKS
7	FIRST IMPRESSIONS OF EARTH, RCA	THE STROKES
8	RIOT CITY BLUES, Columbia Records UK	PRIMAL SCREAM
9	TRANSATLANTIC DYNAMITE!, Spinout	KAISER GEORGE & THE HI-RISERS
10	GOD BLESS THE GO-GO'S, Beyond	GO-GO'S

Little Steven's Underground Garage column is produced exclusively for Billboard.
For more information go to UNDERGROUNDGARAGE.COM

NEW REGIONAL MEXICAN MUSIC SUMMIT

BIG Music, BIG Business



The Mexican American population represents 66% of the Latino market and sales of Regional Mexican music account for more than half of all Latin music sales.

SAVE THE DATE: NOV 13-14, 2006

BEVERLY HILTON LOS ANGELES, CA

THE ONLY music summit dedicated completely to the top selling genre in Latin Music — **Regional Mexican.** The summit will focus on radio, touring, digital and publishing trends in this genre. It will provide a meeting and networking space for artists and labels, radio executives, promoters, retailers, marketers and advertisers. This is a must-attend event for anyone who wants to reach this incredibly powerful audience and gain a better understanding of this lucrative genre. ***CON ORGULLO!***

Billboard REGIONAL MEXICAN Music Summit

Register Today! $150 Earlybird Rate REGISTER BY AUGUST 3

For more info including sponsorship opportunities and how to register visit: www.BillboardEvents.com

>>>LAMEIGNÉRE TAKES SNEP HELM

Christophe Lameignère, chairman/CEO of Sony BMG France, was elected president of French labels body SNEP during its annual general meeting June 22 in Paris.

Lameignère will serve a two-year term. He succeeds Gilles Bressand, president of Paris-based indie label XIII Bis Records, who has helmed SNEP for the past five years. Bressand is now VP of the body.

SNEP published a list of key priorities at the meeting with particular emphasis on ensuring the effective application of the country's forthcoming Copyright Bill, which will bring French legislation on digital delivery and copying into line with other key European markets. The bill is due to be voted on shortly by the French Parliament.

SNEP's existing board was also re-elected for two years.

—Aymeric Pichevin

>>>WRAGG EXITS UMGI

Barney Wragg, senior VP of Universal Music Group International's eLabs unit, has exited the company. UMGI declined to comment on the departure.

Wragg was widely considered one of the company's leading executives in new technology and digital music. Since joining Universal in 2001, he had been credited by insiders with driving the company's transition toward a digital future. Prior to Universal, Wragg was operations manager at U.K.-based Advanced RISC Machines, a leading provider of microprocessor technology for cell phones. He was promoted from VP to senior VP of eLabs in June 2005.

A Universal source says Wragg's central role had become effectively redundant because the company's digital issues were now being handled at the affiliate level. *—Lars Brandle*

>>>DIVINYLS TO ENTER AUSSIE HALL

The Divinyls, Icehouse and Daddy Cool will be inducted into the Australian Recording Industry Assn. (ARIA) Hall of Fame in August. Two more inductees will be announced in the coming weeks.


THE DIVINYLS

The induction ceremony—now in its second year—will be held Aug. 16 in Melbourne with highlights screened Aug. 20 on cable channel Foxtel's TV1 network.

The Divinyls had Australian hits with albums "Desperate" (1983), "What a Life!" (1985) and "Temperamental" (1988). The group's biggest international success was the single "I Touch Myself" (Virgin), which reached No. 4 on The Billboard Hot 100 in 1991. Icehouse had eight top 10 albums in Australia and scored a major international hit with the 1983 single "Hey Little Girl" (Chrysalis).

Daddy Cool's debut 1971 album "Daddy Who? Daddy Cool!" (Sparmac) yielded Australian chart-topping singles "Eagle Rock" and "Come Back Again" and was the first Australian album to ship more than 100,000 copies domestically.

Inductees, whose careers started at least 25 years ago, are chosen by the 10-person ARIA board. *—Christie Eliezer*

>>>TOFT QUITS EMI

EMI Music Denmark managing director Lars Toft has left the company after two years in the role.

An announcement on future management will be made in August, according to EMI. Adrian Cheesley, managing director of EMI Continental Europe's Eastern European, Middle East, Turkey & Africa unit, has been named interim GM of EMI Music Denmark. He will oversee the company's day-to-day activities as part of a supervisory board chaired by EMI Music Continental Europe COO Chris Kennedy.

Toft's plans have not yet been specified, but in a statement EMI Music Continental Europe chairman/CEO Jean-Francois Cecillon says: "I fully understand his decision to pursue a new career direction beyond the term of his contract with us, and I wish him every success in his next career step."

Toft was an executive at Danish furniture company Fritz Hansen before taking the EMI role in late 2003.

—Charles Ferro


Industry insiders are watching alt-rock act THE BUTTERFLY EFFECT'S performance on the charts.

ARIA Loses Sanity, Keeps Grip On Charts

GLOBAL BY CHRISTIE ELIEZER

SYDNEY—Weekly chart positions are the music industry's traditional currency, the coinage that eases the way to increased radio play and media attention.

But what would happen if that currency was devalued? That's a question Australian industry insiders are pondering as a chart data stalemate between the country's main labels body and its largest music retailer rumbles on.

In May, the Australian Recording Industry Assn. (ARIA) announced it was no longer using sales data from retail group Brazin to compile its singles, albums or digital charts.

30%

Amount of recorded music sold at Brazin's 392 Sanity, HMV and Virgin stores

In most other markets, losing one retailer might be inconvenient. When that merchant's stores account for around 30% of recorded music sales, the impact is clearly more significant.

Nevertheless, ARIA chart and marketing committee chairman John O'Donnell insists the charts remain "robust and solid" without Brazin.

In Australia, Brazin operates 392 stores under the Sanity, HMV and Virgin brands. Although "official" figures are not available, local wholesalers credit Brazin with a market share of between 28% and 32%.

Other music merchants do not charge ARIA for data, but Brazin CEO Greg Milne confirms that ARIA was told, effective May 19, that it would have to purchase the company's sales figures via Sydney-based research firm GfK. The latter collates Brazin's sales data to produce its in-store charts. Milne declines further comment.

Sources put the annual fee sought for the data at between $200,000 Australian and $300,000 Australian ($147,000-$220,500).

O'Donnell confirms the sum was "a pretty substantial figure," but adds that paying for data "is not something we'd entertain."

O'Donnell insists a weighting system ensures chart credibility. "It's still a chart of record," he says, "that we stand behind in reflecting the sales around the country."

Without Brazin's outlets, ARIA is collecting data from 850 music stores, including the JB Hi-Fi chain, which industry estimates give 18%-20% market share. It also collects data from an unspecified number of mass merchants, including the 700-plus Woolworths chain.

Around 750 outlets in that sample are operated by members of the Australian Music Retail Assn. whose chief executive, Ian Harvey, backs the ARIA charts. "[They are] representative of retail activity across Australia each week," Harvey says.

According to Harvey, payment for data is not an issue for other AMRA members, in part because ARIA pays the association an undisclosed sum annually to help with operating costs.

However, other sectors of the music biz remain concerned about Brazin's exit.

Music Managers Forum board member Colin Seeger says the body is "aware of the lengths ARIA goes to for a credible chart." But he adds, "If there is a perception in the public that it's not [credible], we have a problem."

One major-label source suggests the current impasse could mean a lower chart profile for development acts—particularly contemporary rock acts—that are usually championed by Brazin's chains.

Managers and labels of such acts admit to being apprehensive. Sydney-based Black Yak co-founder Sebastian Chase calls the Brazin/ARIA situation "a dilemma that has to be overcome."

Black Yak/Warner act the Whitlams' March 20 release "Little Cloud" dropped out of the Top 50 album chart published June 5 from No. 35 the previous week. The band's earlier albums had longer chart runs.

Acknowledging that "different stores have different biases in their customers' taste," Chase agrees there is a possibility the chart slide may have been accelerated by the Brazin/ARIA standoff.

Some observers had been waiting to see how Brisbane-based alternative rock quartet the Butterfly Effect's sophomore album, "Imago" (Roadshow Music), fared in the ARIA listing. At first sight, ARIA's weighting system seems to be working—in charts for the week ending June 24, "Imago" entered at No. 1 on the GfK-compiled HMV midweek chart, No. 2 on the ARIA listing.

The knock-on effect of a relatively low chart position leading to less airplay on chart-focused stations would concern many acts, although Butterfly Effect's Brisbane-based manager Dave Leonard takes a measured view.

"The issue doesn't worry us so much," he says. "Our sales come from the following we built up through touring rather than radio airplay."

However, Leonard adds: "I have no doubt in my mind that we'd have had a No. 1 debut if Brazin sales had been counted. The album was well-stocked at Sanity and HMV, and was No. 1 on both their [midweek] charts. But we had no product in department stores, because they only stock top 20 product or bands that had top 20 success."

Ironically, ARIA could have expected the charts to be under the spotlight for different reasons. In April, it launched a digital chart and O'Donnell—who is also managing director of EMI Music Australia—says digital data will be incorporated into its main charts Sept. 1.

The trade group also recently announced a sponsorship deal with cell phone maker Motorola (billboard.biz, Feb. 2) tied to a new national chart show on radio network Nova, and began supplying free printed charts to retail for distribution to customers.

The amount of sponsorship was not disclosed, but Leonard suggests that ARIA "could have reached a compromise and paid [Brazin]" with Motorola's money.

Regardless, O'Donnell says negotiations with Brazin will continue. "We have a good relationship with Brazin," he insists. "They're an important part of our business; we'll work with them in the future and hopefully rescind this." ••••

THE DIVINYLS: TITO MEDIA/WIREIMAGE.COM

GLOBAL BY HOWELL LLEWELLYN

UMG Indie Spree

Purchase Of Spain's Top Indie Marks New Global Strategy

MADRID—Universal Music Group's (UMG) June 22 purchase of Spain's biggest independent label looks set to be the first of many such buys.

According to Miami-based Universal Music Latin America & Iberian Peninsula chairman Jesús López, the purchase of Barcelona-based Vale Music marks a new global strategy for Universal of acquiring key indies with proven domestic A&R track records.

López says the goal is to boost local repertoire in territories where Universal is not the local market leader. He adds that the strategy is being spearheaded by a triumvirate: UMG CEO Doug Morris in New York, London-based UMG International chairman/CEO Lucian Grainge and Paris-based Pascal Negre, president of UMGI's Mediterranean, South America & Middle East Regions.

Universal is Spain's third-biggest label, with a 16.9% market share in 2005, according to labels' body Promusicae. Sony BMG was the market leader with 27.2% share, ahead of Warner in the second spot with 19.7%.

Vale was Spain's fifth-biggest label in 2005 with 11%, behind EMI's 15.7%. A combined 27.9% for Universal and Vale would, then, put them slightly ahead of Sony BMG.

But, López adds, "buying Vale and other indie labels around the world in coming weeks is not primarily about gaining market share. Neither is it about saving costs or cutting jobs."

Although terms were not disclosed, López calls industry speculation that Universal paid €47 million ($59 million) for Vale "not accurate." Vale reported total sales of €271 million ($340 million) in 2005.

The acquisition has to be cleared by a Spanish Economy Ministry competition tribunal, although López calls that a "technical formality" and expects approval by late summer.

Vale was launched in Barcelona in 1997 by president Ricardo Campoy and two partners as a dance compilation specialist and had immediate success with various-artist collections. A quantum leap in its fortunes came in 2001 when Vale partnered with Barcelona-based TV production company Gestmusic to sign artists emerging from its reality TV/talent show "Operación Triunfo."

The show began in October 2001 and was massively successful (Billboard, Jan. 12, 2002), launching the careers of David Bisbal, Bustamante and Rosa.

Vale says it has sold 40 million albums globally through an international distribution deal with Universal; 14 million were "Operación Triunfo"-related, including 4 million by Bisbal.

Vale's progress has taken Campoy light years away from a dark period in his life shortly before he launched the company.

In 1992, Campoy founded another successful Barcelona-based dance compilation company, Max Music, but fell out with partner Miquel Degà and left to set up Vale Music in 1997.

In September 1998, the Barcelona music scene was stunned when DJ Josep María Castells was found badly beaten outside Barcelona. Castells worked with Campoy, resembled him and drove a similar red car.

Before long, ex-partner Degà and three hitmen were behind bars, serving six-year jail sentences; Degà had hired the hitmen to give Campoy a beating—or worse—over an alleged debt, and they assaulted Castells, mistakenly.

Campoy says he did not want to sell when Universal approached him three months ago. But he says that, given market conditions, Vale ultimately needed Universal's investment dollars.

Vale will continue operating from its Barcelona offices, with Campoy installed as president for five years. It has a 15-artist roster, including eight signed from "Operación Triunfo." Campoy promises more signings before the end of the year.

The acquisition of Vale has been greeted with equanimity by the local indie-label sector. "The voracity of the major labels is part of the law of life," says Mario Pacheco, president of independent labels body UFI.

Bisbal's manager Eva Cebrián says she is "pleased that the Vale team is staying on at the label, as it means David's next albums will be in their hands. [Bisbal] is already an international star, but now he will be even more so, and as an artist in his own right, not one licensed out to another label."



BUSTAMANTE

INFORMATION & SERVICES

BILLBOARD MAGAZINE

Editorial
646.654.4605

Subscription
800.562.2706
Intl: 44.1858.43887
Online: www.Billboard.biz/subscribe

Advertising
Display: 646.654.4622
Intl: 44.20.7420.6075
Classified: 800.223.7524
Online: www.Billboard.com (media kit)

List Rental
845.731.2731

Reprints
646.654.4677

Charts
646.654.4632

Research
646.654.4633
Email: research@billboard.com
Online: www.Billboard.biz (research)

Billboard Directories
Subscription: 800.562.2706
Advertising: 800.223.7524

EVENTS

Information: 646.654.4660
Email: bbevents@billboard.com
Sponsorship Opportunities: 415.738.0745
Online: www.BillboardEvents.com

MARKETING & PUBLIC RELATIONS

Information: 646.654.4618

BRAND LICENSING

Information: 646.654.4675

ONLINE STORE

www.OrderBillboard.com

BILLBOARD RADIO MONITOR

Subscription: 800.562.2706
Advertising: 646.654.4622
Online:
www.BillboardRadioMonitor.com

BILLBOARD.COM / BILLBOARD.BIZ

Editorial
646.654.5582

Billboard.biz Subscriptions
800.449.1402
Online: www.Billboard.biz/subscribe

Advertising
Display: 646.654.5564
Classified: 800.223.7524

Content/Chart Licensing
646.654.4488

Chart Alert
646.654.4636
www.Billboard.biz (chart alert)

Email Newsletters
www.Billboard.com (newsletters)

Billboard Bulletin
www.Billboard.biz (Billboard Bulletin)

Billboard U. powered by Berklee
www.BillboardU.com

Billboard®



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Sprite Exposed

Soda's Relaunch Includes Teens' Video Diaries For Web Site

The Coca-Cola Co. is in the midst of injecting Sprite with a hip, new attitude—complete with a new yellow and green logo. A brand relaunch, if you will.

Out of left field, eye-grabbing ads created by the Crispin Porter + Bogusky agency in Miami began appearing a couple of months ago. More recently, the lemon-lime beverage, together with MSN and MediaVest, introduced an online campaign targeting the youth market.

A unit of Publicis-owned Starcom MediaVest Group, MediaVest concocted "Exposure," which focuses on three groups of teens (fine artists, athletes, musicians) who have been equipped with film technology being developed by MSN Hardware. With this gear in hand, each group's members have been capturing their daily lives for viewing at exposure.msn.com. In a nutshell, the storylines will, if all goes according to plan, lead to "exposure" for the teens.

According to group director for Sprite **Don King**, the goal of "Exposure"—as well as Sprite's larger relaunch effort, which also includes a new, trippy Sprite Web site (sprite.com)—is twofold. It is a way to create an emotional reappraisal for teens who know the brand and a way to introduce new teens to the brand.

The one-off "Exposure" campaign is neither an unfiltered Web site nor a full-fledged reality show. It sits somewhere between the two, offering user-generated and interactive content with context and purpose to those logging on.

For MediaVest associate media director **Jonathan Hsia**, what makes this campaign so special is that the participants are not airbrushed or manufactured. They are, he notes, "very talented and very relatable."

He continues, "We set out to champion the unique, talented young people whose stories have yet to be written, but have the potential to be."

Those following the trials and tribulations of musical act **Odysy** on "Exposure" know this: The unsigned, multiculti R&B/hip-hop act is fronted by female singer/songwriter **Santalina**, who, along with her bandmates (**Rayvon**, **Chris**, **Jesse** and **Elijah**), makes the trek from her Philadelphia neighborhood to New York.



Unsigned R&B/hip-hop act ODYSY, fronted by SANTALINA, far left, is looking to Sprite's new online initiative for exposure.

In the Big Apple, they perform for Violator Management co-founder **Chris Lighty**.

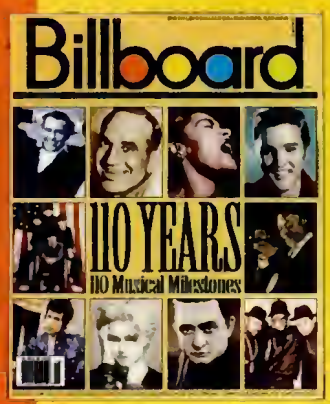
With this campaign, and like the teens it targets, Sprite is hoping to cut through the sameness in the world by creating a new and unique brand identity. In other words, King explains, the relaunch of Sprite has nothing to do with conformity and everything to do with individuality.

"By leveraging the accessibility and intimacy of the Web, we were able to create a kaleidoscope of perspectives around a single event," Hsia says. "It speaks to the uniqueness in all of us. It applauds individuality. It celebrates self-expression."

Since launching in June, "Exposure" has experienced "good traffic" on the site, King notes. Though King will not give an exact figure, he says that there have been "millions" of impressions.

Whether Odysy breaks through or gets signed to Lighty's company remains to be seen. (Lighty was unavailable for comment.) But it appears that the quintet has found an audience. Of course, whether it can leverage this newfound audience into something more lucrative remains to be seen. The same is true of Sprite. Stay tuned. ••••

Billboard®
COLLECTOR'S ISSUES
Get yours while they last!
For a complete listing of collector's issues go to:
www.orderbillboard.com
Or call 800.562.2706
818.487.4582



NOVEMBER 27, 2004



SEPTEMBER 3, 2005



JUNE 18, 2005



JANUARY 14, 2006



JANUARY 28, 2006



NOVEMBER 12, 2005

A6CS5H

Q&A (Stephen Navin)

BY LARS BRANDLE

When Stephen Navin was appointed CEO of Britain's Music Publishers' Assn. in January, he took the mantle of an organization steeped in history—125 years of history, to be precise.

The London-based trade body, which looks after the interests of music publishers based or working in the United Kingdom, was established in July 1881. It was the same year Louis Pasteur developed the first artificially produced vaccine, U.S. President Garfield was shot by an assassin, Pablo Picasso was born and the suffragette movement was in full swing. Few, if any, organizations in the international music industry can boast such a life span.

At the MPA, Navin's mission is to champion the cause of music publishing into the 21st century. He brings with him an impressive legacy of his own.

In a career spanning 30-plus years, Navin, the consummate all-rounder, has garnered experience at the highest levels across most of the music industry's tendrils.

Prior to joining the MPA, Navin had a three-year spell as an adviser to the United Kingdom's Department of Culture, Media and Sport on music and other creative industries.

A lawyer, Navin, 55, has held roles as VP of operations for BMG Europe and worldwide CEO of powerhouse independent label V2 Music Group. And were it not for the calling of the business end of the entertainment industries, his peers consider that a career amusing others may have beckoned.

"He brings a unique mixture of enthusiasm, expertise and eccentricity to all his endeavors," says former colleague and longtime friend Richard Griffiths, now head of Modest Management in London. "Life's never dull with Stephen around."



Q: *Is music publishing still a game for industry veterans or is it evolving?*
A: Publishing is a fantastic mix where the old can benefit from the great catalogs of the past and where the new can create great music for the future. A lot of our classical publishers have been working for their companies for a very long time. It's a long-term commitment for very little reward. Pop business tends to be a bit more ephemeral, everybody wants a quick return. But music has to come to the market recorded to have music on paper. Publishing is enriched by the fact that it takes time, a little bit of money and a lot of encouragement. You'd have to be older, I suppose, to actually understand the complexities.

Q: *Is there money out there that songwriters aren't getting their hands on?*
A: All the societies I speak to—obviously our own MCPS-PRS Alliance—their big selling point is their transparency. I would think that would be the order of the day for all of the societies going forward. Collecting money is liable to human error. Registering songs is a complicated business. Registering songs with a variety of collecting societies requires a lot of expertise and close attention to detail. There are always possibilities that a song is incorrectly registered, which might mean that the money that was otherwise allocate-able to that song might end up in some sort of suspense account.

Q: *Although the record business has been banging the drum for a long time, do you think the U.K. government is truly aware of the role of music publishing?*
A: Having been within the bosom of the Department of Culture, Media and Sport, I think it is probably true to say that the message of music publishing was not entirely clear. Part of the plan going forward is that I have to be more messianic about what publishing is. From within government looking out, I was a big advocate of the industry having a common view, purpose and focus. Now that I'm here at the MPA, one of the strengths I see is the partnership we have with our composers. As far as I can see going forward, I have to sacrifice myself to ensure the relationship between publishers and recording companies—they are part of the same root and branch.

Q: *What is your vision for the MPA?*
A: My vision is that when people ask me what is music publishing, they will be able to understand very clearly what it is. I have to demystify for the public and government what that is, the importance of it, and why it is not an old Victorian concept run by old men. We want to break down the barriers between the songwriter and the public. The vision is like magnetic north on the compass. We take bearings off that vision and focus in three different areas—toward our members, users and government. I will have to beef up our organization to make sure the message is properly communicated.

Q: *You've been in the job now for about six months. What do you feel are your greatest achievements in that time?*
A: In my original interview, I remember musing on Napoleon's 100 days campaign, from the Island of Elba through to the Battle of Waterloo. I don't think it had been quite as catastrophic after my first 100 days. In achieving the vision, there's an awful lot of important day-to-day work that has to be achieved.

There are still areas where I feel we need to help our members in the business. We are looking at finding ways in which to work with government, whether there may be tax incentives. The education of people, particularly young people, about the industry is key. Not just on the importance of copyright, but training people to be good at business. I think we have a very important role to play in that, so that those rising entrepreneurs will be both creative and business-orientated at the same time.

Q: *Do the opportunities outweigh the challenges in the music publishing field?*
A: Publishing is all about partnership and relationship. There are so many different models for generating revenues to compensate creators for their work. Whether it's through advertising or subscription revenue or whatever. There's a multiplicity of ways of earning your keep. And we're not that greedy. I don't think publishers are that greedy. I just think there needs to be respect for the music, and that's what we are in the business of.

There will always be challenges. There were challenges from day one. The reason why this company was set up was because people were copying music and the person who wrote the song wasn't getting value. Is anything different in 2006? Not really. The issues are still the same but the opportunities now are enormous.

Q: *What do you see as the shape of the modern publisher?*
A: The skills that you naturally associate with record companies—whether they were A&R, marketing or selling—to some extent collapse into precisely what a modern publisher might or could be doing. A lot of our publishers have really seen the importance of the online environment to bringing music to the market.

Q: *Which brings us to the MPA's 125th birthday party July 6 in London. What do you have in the works?*
A: The party will be a brilliant moment to punctuate time with a celebration of British music over the last 125 years. We've got a fantastic mountain of talent lined up and I was hoping to add a little cherry on top. We have a few super-wow factors. The Bank of Ireland corporate banking has come onboard as sponsor. Hopefully we'll finish up with everyone singing together "We'll Meet Again" [laughs]. We're celebrating that in 1881, this old Victorian organization was built. In those days, the Victorians built great loo [toilet] pipes. [Civil engineer Sir Joseph] Bazalgette's London pipes were built in those days and are still doing their job now.

In this new age of digital distribution, 125 years later, let's hope our pipes can now be as fresh and full of exciting music as the loo pipes were full of poo in those days. ••••



TIM & FAITH

ON THE ROAD

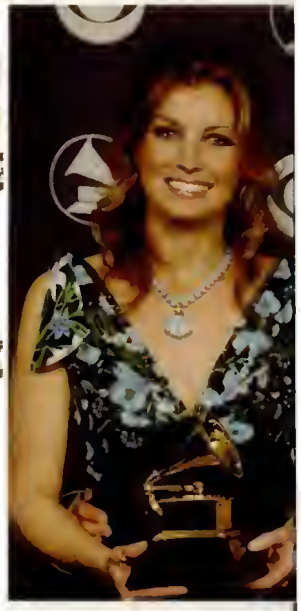
COUNTRY MUSIC'S REIGNING COUPLE BARE THEIR SOUL2SOUL TOUR A SECOND TIME

BY RAY WADDELL & TAMARA CONNIFF

PHOTOGRAPH BY DANNY CLINCH







Blazing a trail of hits and high notes, from left: TIM McGRAW and FAITH HILL performing in June in New York; two-time winner McGraw at the 2005 American Music Awards last November; the Grammy Award-winning couple with their trophies for best country collaboration with vocals at the 48th annual event in February; Hill onstage on their current Soul2Soul II tour; the guitar-slingin' duo live and in the round.

Shortly before show time,

Tim McGraw and Faith Hill—arguably the king and queen of country music—are backstage at the Bryce Jordan Center in University Park, Pa., on June 21. They joke around and laugh with the crew. The casualness and fun in McGraw and Hill's demeanor belies the hard work they and their teams have put into the Soul2Soul II tour. And the numbers don't lie: This 74-date, 56-city arena is expected to be the highest-grossing country tour of all time during a calendar year—and among the highest-grossing tours of 2006 in any genre. For the week ending June 25, ticket sales passed the 1 million mark, according to organizers. By the time Hill and McGraw wrap Soul2Soul II in September, they will have shattered Kenny Chesney's single-year country gross record of $63 million set in 2005, and may even surpass Shania Twain's 2003-04 mark of nearly $90 million.

Talks for Soul2Soul II began in 2000, while the first outing was still on the road. The first Soul2Soul grossed $50 million. But Hill, McGraw and their management companies had bigger plans for No. 2.

"We never do anything unless we want it to be the biggest and the best thing out there," McGraw says.

To surpass the success of the first Soul2Soul, some changes had to be made, from the staging of the show to how McGraw's and Hill's management teams worked together.

"It's a completely different tour," McGraw says. "I don't think it has any resemblance at all to the last time we toured, and that's what we wanted."

The key was to view the tour as not only a husband and wife collaboration, but also a marriage of two very different superstar management cultures, one from Nashville and one out of Los Angeles. McGraw is managed by Scott Siman's team at Nashville-based RPM Management, and Hill is managed by Gary Borman's team at Los Angeles-based Borman Entertainment.

"You have two superstar artists who have incredible careers," Borman says. "And you have two different philosophies of how to do things. It really took the experience from 2000 to see how it didn't fit together and for us to create a new philosophy that is neither Tim's nor Faith's."

According to Siman, each team brings its own strengths to the party. "It never hurts to see how somebody else is doing things and what their view of it is," he says. "We shared a common goal of making this the biggest tour it can be."

While the two teams did not exactly have a "culture clash" in 2000, there were some bumps in the road. "But when you live in your little bubble you think everyone does it the same way you do it," Borman explains. "Until you actually interact with someone in this kind of dynamic, you don't realize there are 100 different approaches to a career. We knew we had to create a third culture, and I think we've been very successful at doing that."

McGraw says it was key to build a crew neutral to both camps.

"We each have our teams," McGraw says. "The challenge was to find people and crews that weren't part of either team who could come on and be the independent crews. The biggest challenge was trying to find the right people to fill those positions . . . It was a conscious effort to bring in an overall tour manager, because we each have one. You certainly don't want to go back and forth between each other's people trying to get different decisions."

Co-headlining tours are always complicated. Even though Hill and McGraw have been married for 10 years, their careers are handled separately.

"Them being a celebrity couple brings a certain energy that neither one can attain on their own," says John Huie, Hill's agent at Creative Artists Agency (CAA). "I think they're cognizant of it and are smart about how they manage their lives on and off the stage."

THE ROAD TO SOUL2SOUL

"This tour has been talked about since we toured last time," McGraw says. "We've laid in bed at night for six years talking about what we would do and how we would do it."

For McGraw and Hill, how the show was staged and designed was a high priority. "We wanted to do it in the round because we felt like it was a different experience," McGraw says. "It brings us closer to the audience."

Why six years? Borman says both artists were very active with other projects including films, albums and, in McGraw's case, touring. The couple's growing family threw another wrinkle into planning.

"That's a lot of moving parts, from family issues to professional issues," Borman says.

Serious planning and routing began 18 months out. "I think many people don't realize just how hard it is to do something at this level, you can't just start six months out," Siman says. "What happens when you give yourself less time is you give yourself less options. You want to make sure you get the right buildings, you get the right production and opportunity to get it manufactured, all those kinds of things take time."

Hill's and McGraw's agents work at CAA's Nashville office—veterans Rod Essig (McGraw) and Huie (Hill)—but the entire CAA Nashville team worked on the tour.

"It's really cohesive," Huie says. "Between Rod, myself and [CAA agents] Darrin Murphy and Marc Dennis, we each have a quadrant of the country, and we route based on territory. Neither one of us view it as a Tim McGraw or Faith Hill tour, it's the Soul2Soul tour. These two people are joined at the souls."

FAMILY AFFAIR

Family is a priority for McGraw and Hill. Soul2Soul II was designed around their daughters' school schedules, so dates were booked only on weekends until school was out for summer.

"They're great parents," Essig says. "When we started in April, the rule was the kids get out of school, get on a jet, and we can't be farther than two hours by jet for the first show."

The tour route does not include Canada or any international markets, though the demand is strong. Had they toured in these markets as well, the tour gross would be even larger.

"Could we do bigger numbers? Yeah, we could, but basically we have a time frame we could work in," Siman says. "Family was always the priority."

The artists also made their bands' families a priority. Because the tour had such planning, McGraw and Hill could arrange for a "family bus" to accommodate visitors on the road.

"It's like a rolling barbecue," McGraw says.

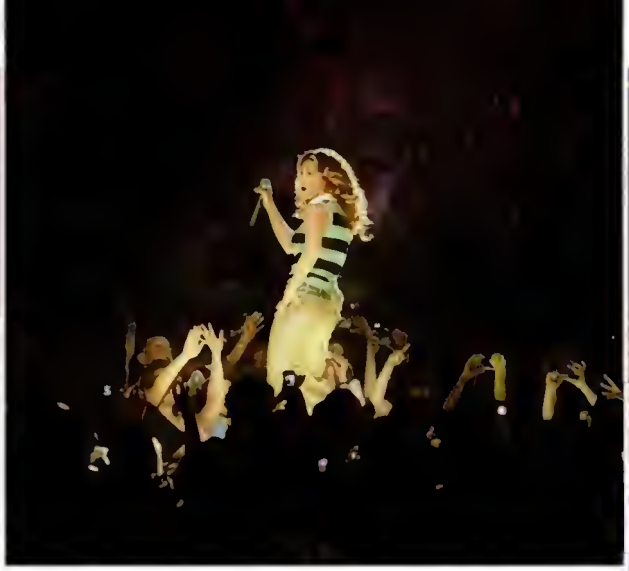
THREE AUDIENCES

While many tours strive for synergistic packaging, few achieve the true "one-plus-one-equals-three" result. But the Hill/McGraw union draws three unique audiences: McGraw fans, Hill fans and those who relish them together.

"What I think is really cool about this tour is it's bringing different fans together," says Brian O'Connell, president of country touring for Live Nation. "It's not your traditional show with

KEVIN MAZUR/WIREIMAGE.COM; JEFFREY MAYER/WIREIMAGE.COM; STEVE GRANITZ/WIREIMAGE.COM







three acts and a cloud of dust. It's a full two-and-a-half hours of the best of Tim McGraw, the best of Faith Hill and the best of the two of them together."

Management has long recognized this potential. "We've always viewed Tim and Faith as having three careers: Tim's career, Faith's career and then there's the one together," Siman observes.

FEEL THE HEAT

Presales and initial public on-sales indicated serious heat for the tour. "We saw early on some of the presales were huge numbers, better than we'd ever done before, better than most people had ever done before," Siman says. "That gave us a pretty good idea we had a winning package."

As the sales progressed, the tour rang up double-plays in 11 markets and, remarkably, triples in Chicago, Los Angeles and Las Vegas. The 60 dates initially planned turned into 74.

"We knew from the word go it would be big," Essig says. "But the multiples are bigger than I expected. When you can play three Staples Centers [in Los Angeles], two Madison Square Gardens [in New York] and on and on, that's a lot of people. There are a number of cities we have not played because we didn't have any more time."

The artists made an effort to play for the promoters and buildings who hosted the first Soul2Soul tour. "Tim and Faith are extremely loyal, so the people who played them six years ago got the play this run," Essig says. That means independent promoters like Jam, G.A.M.E., Fantasma, Beaver and Outback got the nod in their respective markets.

Borman Entertainment VP Joni Foraker notes, "In a lot of cases they are co-promotes. Live Nation has a chunk of dates, AEG Live has a chunk of dates, and we tried to be true to everybody."

The approach is appreciated by independents in these days when national tour promotions are common. "They supported all the people that supported them in the past," says Jam co-president Arny Granat, who promoted the Chicago sellouts.

THE SHOW

At Live Nation, which promotes or co-promotes 38 shows, O'Connell says the show's look and production elements are drawing almost as much acclaim as the performances.

"They spent so much time designing this show, it's one of the biggest shows I've ever seen in terms of the set and everything else," O'Connell says. "No matter where you sit in the arena, the presence they have with this set is they're everywhere. They work the entire stage and it's aesthetically gorgeous to look at."

The set was designed by Roy Bennett, "along with an awful lot of input from Tim and Faith," Foraker says.

"The only challenge is trying to cram enough music from each artist into the slot," she says. "They both have so many hits, and you only have room for so much, so you have to take a sampling of what you think is the best representation of each artist."

Borman adds, "You have a husband and a wife who have a built-in advantage in that it brings a whole other element of emotion and message to the mix."

As the tour passes its midway point, the team is knocking down five shows a week and running at high gear. "It's so much different from 2000, which was crazy," Borman says. "We really took what we learned in 2000 and put it to good use in 2006, and at least internally we're seeing the benefits of that. This is a real harmonic experience for us—as it is onstage, it is behind the stage."

As for the record-shattering numbers, McGraw is surprised but confident. "You never know what people are going to want to listen to this year or the next year," McGraw says. "All you can do is go with what you want and hope a lot of people agree with you."

SOUL2SOUL III?

With so many markets untapped, it's clear there are more Soul2Soul plays left on the table. "We realize there is more demand than we could imagine and there's talk about doing things again next year, maybe a little differently," Borman says.

However, Borman adds that one reason the tour is so successful is because McGraw and Hill have such strong solo careers. "Each of the artists individually is so strong," he says. "We can't give that up."

McGraw is game for III. "We love doing it, I'm sure we'd love to tour together again," he says. "We're still young." ••••

FAITH HILL TALKS LIFE

Mother, wife, Cover Girl, country superstar, actress —now Hill can add touring phenomenon to her bio. As Soul2Soul II marches toward becoming the biggest calendar year country tour of all time, Hill's focus remains on her family and her fans.

Q: How do you feel about the success of the tour?

A: It's pretty exciting to say the least.

Q: What guidelines did you give management?

A: The management companies know there are strict guidelines on how Tim and I tour, especially together. I think that's one of the reasons why it took six years. We worked the tour around the girls' school schedules, which is very, very difficult. It went through many, many stages before it was workable.

Q: Has family played a big role on this trek?

A: We were able to plan for a family bus to come out for some of the band's family, our family and other people on the road so family can come out and travel with us. The only reason that's been able to happen is because we planned the tour so far in advance. That was a priority for us. It's made it like a traveling concert family reunion.

Q: Why did you want to make changes from the last tour?

A: Soul2Soul was a great success then, but knowing that we were going to do it again, we really wanted to make changes on every level. The biggest was trying to offer an experience in the round—something our fans had never seen and we had never experienced before. We wanted to try to get closer to the fans and give them a different kind of show.

Q: How long have you been planning Soul2Soul II?

A: The preparation has been years in the making. It's not something we just decided a few months ago. Tim and I started talking about this before the last tour ended. It takes a lot to put this type of show on. It's a fun show, and it's fun for everyone out on the road. You've got 144 people out there. It's nice to say that we are all enjoying it.

Q: How did your respective management teams work together?

A: Tim and I have been together for close to 11 years now, we've been married for 10, and we've had different management companies that entire time. Over the course of working together during that amount of time, you learn to work with people. That's one thing we said getting into this, that it was just going to have to be a massive team effort. But I have to say our management companies have been unbelievable and brilliant in working together. They got into one room and just worked it all out . . . Otherwise it wouldn't have worked. ••••

READING THE

Like Malcolm Gladwell's "The Tipping Point" or Steven Levitt and Stephen Dubner's "Freakonomics," Wired editor-in-chief Chris Anderson's "The Long Tail"—released July 11—is a book comfortably propped at the junction of economic theory and pop culture. To understand the theory's name, imagine every album ever released as data points on a graph. The hits are represented by spectacular spikes. And to their left, in descending order, is everything else. The numbers keep dropping, but they stretch on, seemingly forever—the Long Tail. The theory sounds simple: Give consumers more choice, and they will indulge in the options. But impressed upon a media world in transitional chaos, that means industries grappling with diminishing blockbusters and niche purchases that, in aggregate, yield staggering revenue. Anderson first published his research in Wired in September 2004. Since then, via his blog, longtail.com, he has applied Long Tail economics to everything from kitchen appliances to beer. As he asks in his book, what happens when everything in the world becomes available to everyone?

In the conversation below, Anderson speaks to the origins of the theory, the value of blogs and how a music business built on hits must learn to love little successes.

The Long Tail has existed as a statistical theory before you wrote about it, but you certainly put it together in such a way and at such a time that it's as if you created it yourself. How did you first come to the idea?

I spend a lot of time just talking to people, collecting data, trying to understand how to prove what I believe are the ascendant technology trends in the world. It was in the course of preparing a series of speeches that I first came across the Long Tail as a data phenomenon. I fleshed it out and looked for similarities in other companies and articulated it. So that was a research project that took me through most of 2004. And the article came out in the October issue in September 2004, and became the most cited article Wired's ever done. I knew then that I was onto something.

You've blogged on the topic almost from the time the article came out. Why? And how did this affect the process of putting together and ultimately promoting the book?

The article came out in September 2004, and the book was going to come out in July 2006. It just felt so unnatural to go quiet. So I end up with three reasons for going to the blog. The first reason was to continue the conversation. I talk about that in the book—meeting the meme, cultivating conversation. Not policing the conversation, but to be Long Tail central—the one place you could go to collect all this.

The second was that through the course of research as I put data out there, I could find resonances in places I didn't know anything about—industries, beer, travel, soccer, whatever. It was the notion of blogging my observations and data—half-baked ideas—and then having this audience that got the subject bake the ideas for me and enhance my own thinking.

The third reason to do this is that I figured that if I continued to curate the conversation and have a collaborative work with these readers that when time came to publish the book it would be a fantastic marketing vehicle. I had a built-in audience who both knew the book was coming and knew what it was about. [I have] a presentation on this using Google trend data. Long Tail trend searches peaked when the article came out, then went back down. And then when the blog was launched, they went back up, and now the searches today are higher than when the article came out.

You spoke at the Alternative Distribution Alliance's "Declaration of Independence" conference in Philadelphia in mid-June. What were the best questions you heard from the music business about the Long Tail?

Everybody could see pretty clearly what needed to be done. People are trying to figure out how to value the archives. Right now the backlist is estimated at a certain number based on the distribution channels. And as you know, back catalog is very popular, especially in any format change, because people repopulate their library.

One of the questions was, "Is the very strong back catalog presence on these Long Tail markets an artifact of the early adopters or is that the static shape?" I looked at the Head/Tail ratio over time for Rhapsody . . . and the niches became a bigger part going forward.



'If you've got more supply and more demand, then that's simply an opportunity for someone to be smart about connecting it.'
—CHRIS ANDERSON

You cite Rhapsody data in your book but not iTunes. Were you able to see Long Tail trends in per-track purchases?

Rhapsody not only has a streaming service, they also have a pay-per-track service. I couldn't publish those numbers, but I could get them to calibrate the curve. It turned out there were no gross distortions. There are many times more streams than there are downloads, but the curve [the ratio of hits to non-hits] isn't shaped differently.

I put some data up a couple days ago on the blog that gives the percentage of sales accounted for by the top 100 artists in Wal-Mart, iTunes and in peer-to-peer networks [based on BigChampagne data]. And all the Long Tail markets are much less hit-centric than Wal-Mart, but iTunes is more hit-centric than Rhapsody. If Rhapsody is 40% Tail, iTunes might be 30% Tail or 25% Tail. And those numbers will vary from market to market, but the point is the Tail is growing.

In spending so much time thinking about the business of music, did you come up with some ideas for what could be improved?

Artists are great at adapting to change. Consumers are great at adapting to change. There has never been a better time to be a musician or to be a music consumer. You have more supply and you've got more demand. The only problem is in the middle. If you've got more supply and more demand then that's simply an opportunity for someone to be smart about connecting it.

One of the things that I focused on and learned about is how really bad the metadata for music is. The data you see is the fields you find on iTunes—

BIRDMONSTER: JULIE SCHUCHARD

RIDING THE TAIL
BIRDMONSTER

San Francisco-based quartet Birdmonster had a front-seat view as much of the Long Tail was being contemplated by Wired magazine editor-in-chief Chris Anderson: Frontman Peter Arcuni was Anderson's assistant.

"He was just picking my brain the whole time I was there," Arcuni says. "He wanted to know the prospective of a young person starting out—how I thought things were. I would tell him the stuff I learned from being in the band and doing stuff on MySpace and what grass-roots Internet PR is like for a young band."

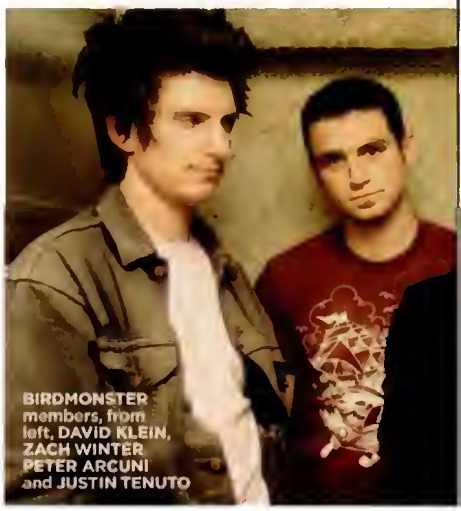
Arcuni has since left his job to pursue his rock-star dreams full time, but Anderson clearly harbors no ill feelings about the departure. Birdmonster is name-checked with its own little section in the book version of the Long Tail; Anderson cites the band's ingenuity in booking gigs for itself by searching the Web for "TBA" and convincing venues that Birdmonster should fill its to-be-announced bookings. In addition, the book details the band's decision—so far—to avoid signing with a label.

"We're not pro-label or anti-label," guitarist David Klein says. "If we find a label that feels like a home for us, we're not opposed to that, but we worked our butts off in day jobs to record this album, and we're keeping things close to home for now."

The band's full-length debut, "No Midnight," has become the latest toast of the blogger community. And while the band's indie cred helps, its success is probably more due to slices of pop perfection like the song "Cause You Can." A sharp guitar line flirts with chaos, swinging its way around the song's dance-floor rhythm. Arcuni struggles to keep his emotions in check, singing about the "skirt, folded high" of the "little thing" that has his heart racing.

Birdmonster has toured with Art Brut and Clap Your Hands Say Yeah and has its sight set on securing distribution before finding a label (contact: David Klein, birdmonster@gmail.com).

Arcuni says he and his bandmates even discussed Long Tail theory occasionally. "It wasn't an overly conscious effort," Arcuni says. "[The music business] is constantly changing. Now is the time to see some bands come to the table. Try different things and see where it takes you. You don't necessarily have to sign yourself up to a long-term commitment off the bat. We're not anti-record labels, by any means. We're just the kind of people who know what we can accomplish." •••• ***—Todd Martens***



BIRDMONSTER members, from left, DAVID KLEIN, ZACH WINTER, PETER ARCUNI and JUSTIN TENUTO

TAIL

The Buzz Economic Theory Is Coming Out In Book Form. Bill Werde Sneaks A Peek And Sits Down With Author Chris Anderson

artist, label, album, the bare minimum. But you want so much more.

IMDB [Web site Internet Movie Database] has loads of metadata fields, many of them user-generated. Where is the music equivalent? Where is Wiki-music?

All Music Guide does that to some extent. But why is it not integrated into the [digital music] services?

If I want to dive into the D.C. punk scene from 1982, it's not easy to do. In this case there is a label, Dischord, that would allow me to do that on some level. But it's hard for me to get the timing right, to focus on the ones who were just in D.C. The story of classical music is just as tragic. All the metadata fields in a MP3 player are set up for pop. Your average MP3 player doesn't have a field for composer or conductor or for first violin. Jazz? Likewise. Why can't I click on the bass player's name and see all the bands he's been in?

It's all those things that need to be done to really help people, to cut and slice and reconfigure this world to suit their own taste.

A lot of people in the business are realizing the importance of this. But wouldn't it be really expensive to populate that sort of information infrastructure?

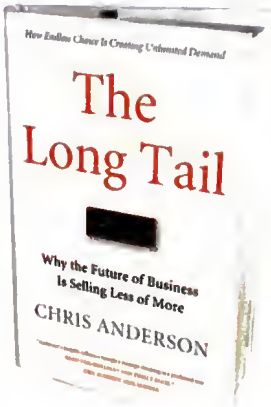
I would not spend a penny to create the metadata. I would enable fans to create the metadata. So if you're Rhapsody or iTunes, set up a little field. It's going to clutter your interface a little, but let's say you can accept that. Here's the official data, and then there's this little field that has prepopulated metadata fields that are not part of the original set. You can freak out about what might happen if it's wrong or have very complicated Wikipedia-like rules and voting. But there's that saying, "Don't make the best the enemy of good." Just put it up and see how it goes.

I don't think there's a magic formula. One size doesn't fit all, not just in terms of content but also the way you sell it and the way you package it and the way you market it. The only smart thing to do right now is to find cheap ways to experiment. ••••



BOOK EXCERPT

DOES A LONGER TAIL MEAN A SHORTER HEAD?



"The Long Tail" makes the case that the future of many industries—music, books, film and countless others—may depend on recognizing that a whole lot of small success stories may be just as important as a few really big ones. For entertainment industries built on the blockbuster, that may be a tough pill to swallow. But as Anderson details in the excerpt below (with a little help from Nielsen SoundScan) the new media consumer isn't your grandfather's—and possibly not your dad's, your brother's or even your son's, depending on your generation—customer.

The average niche music album title—those beyond the top 1,000—sold about twice as well online than offline.

One of the main questions that came up as I got deeper into quantifying Long Tail markets was about the effect of increased variety on the overall shape of the demand curve. As aggregators are able to carry more and more products, lengthening their Tail, will the relatively few hits at the Head sell less? More? The same?

There are three aspects of the Long Tail that have the effect of shifting demand down the Tail, from hits to niches. The first is the availability of greater variety. If you offer people a choice of 10 things, they will choose one of the 10. If you offer them a thousand things, demand will be less concentrated in the top 10.

The second is the lower "search costs" of finding what you want, which range from actual search to recommendations and other filters. Finally, there is sampling, from the ability to hear 30 seconds of a song for free to the ability to read a portion of a book online. This tends to lower the risk of purchasing, encouraging consumers to venture farther into the unknown.

There are several ways to try to quantify this with hard data. One is to compare a market that offers relatively limited variety with one that offers much more variety of the same sort of products. Another is to track a Long Tail aggregator/retailer over time, watching what happens as its inventory grows. Yet another would be to just look at the effect of lowered search costs online, making an apples-to-apples comparison with a similar offline inventory.

A 2005 study by a team at MIT led by Erik Brynjolfsson, who did some of the early work at Amazon's Long Tail inventory, looked at this effect at a women's clothing retailer. The company has a catalog business and an online business, both of which offer the exact same inventory and prices. The difference is that online, it has search, easy browsing of both products and variations of those products, and ways to organize the offerings using "rank by" filters.

The result was that consumers—even those that shopped in both the catalog and online—tended to buy farther down the Tail online. The bottom 80% of products accounted for 15.7% of catalog sales, but 28.8% of online sales. Or to switch it around and see it from the top 20% perspective, the catalog exhibited an 84/20 rule, while the online site was closer to 71/20.

That's the effect of lowered search costs for the same inventory. To measure the effect of different inventories—one much larger than the other—we worked to construct an apples-to-apples comparison between a retailer with limited shelf space and one with unlimited shelf space. In practice, that means comparing a bricks-and-mortar store with an online one selling or renting the same things. We decided to use entertainment examples because the online markets were mature enough to measure with confidence and the data was available. We looked at both music and DVDs.

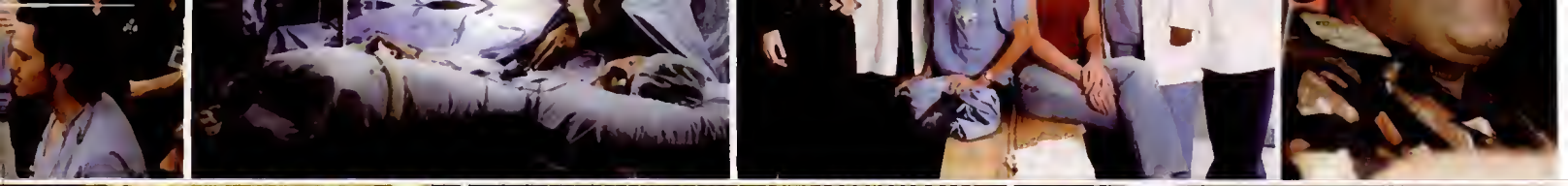
Rather than pick a single bricks-and-mortar retailer, we used industry-wide data compiled by Nielsen divisions—SoundScan for music and DVDScan for movies. We compared that with online data from Rhapsody and Netflix, respectively.

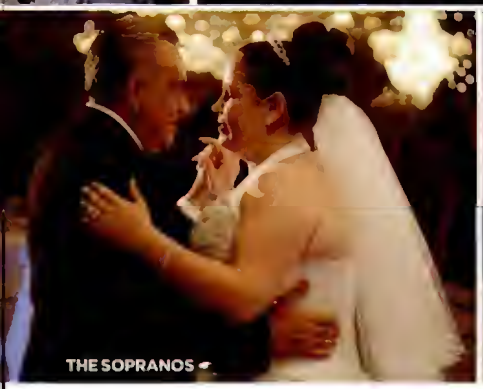
(There are several corrections required to do these comparisons properly. In music we had to find a way to compare album sales offline with track sales online, and then from individual sales to streams under a subscription plan. In DVDs it was a matter of comparing sales and single-copy rental data offline with subscription rental online. Although the methodologies are beyond the scope of this book, they broadly revolve around using other data sets, such as pay-per-track online sales, to calibrate the curves and eliminate as many systematic biases as we could.)

After the corrections, the results were striking: The online demand curve is much flatter. The average niche music album title—those beyond the top 1,000—sold about twice as well online than offline. And the average niche DVD—again those beyond the top 1,000—was three times as popular online as it was offline.

Another way to look at this is to see how much less dominated the online market is by the top hits. Here's the data for music. Offline, in bricks-and-mortar retailers, the top 1,000 albums make up nearly 80% of the total market. (Indeed, in a typical big-box retailer, which carries just a fraction of available CDs, the top 100 albums can account for more than 90% of the sales.) By contrast, online that same top 1,000 accounts for less than a third of the market. Seen another way, a full half of the online market is made up of albums beyond the top 5,000. ••••

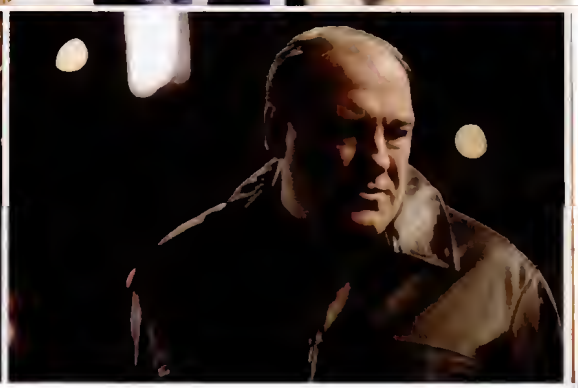
Excerpted from THE LONG TAIL by Chris Anderson. Copyright (c) 2006 Chris Anderson. All rights reserved. Published by Hyperion on July 11.





THE SOPRANOS





I Want My Mobile TV

AS TV EMBRACES THE DOWNLOAD, LABELS AND PUBLISHERS WORK TO CLEAR MUSIC IN A NEW-MEDIA CLIMATE

BY MELINDA NEWMAN

LOS ANGELES—It's a brave new world for licensing music for TV shows. Unfortunately, it doesn't come with instructions.

The number of TV shows available on iTunes has swelled from five titles to 100 during the last six months. And possibilities for playing episodes over cell phones have everyone's heads spinning.

At question is how to compensate copyright holders for digital and mobile usage for the music featured in these TV programs.

Ellen Ginsburg, VP of music clearance for film and TV at Fox Music, remembers asking a music publisher several months ago how much it would cost to clear all the usual rights plus new digital rights. The publisher replied: "We'll probably just take you to the cleaners for the first year until we can figure out what we're doing, and then we'll be more in line with reality."

"It's a new era for us," says Gay DiFusco, VP of music clearance and licensing for Warner Bros. Television Production.

Everyone is eager to get their piece of the new pie without having any idea what a slice is worth. Music supervisors and clearance companies say studios are paying copyright holders—primarily publishers and record labels—between 15% and 50% more when they include all digital media on top of existing rights.

While everyone waits for the dust to settle, industry experts say they see trends emerging:

- Studio contracts are changing to "all media excluding theatrical" usage as mandatory instead of as an option.
- Contracts are forgoing the five-year option and going straight to perpetuity rights.
- Contracts are frequently making the term "all media, now known and hereafter devised" mandatory, so negotiations don't have to occur with each new technology platform.

While some publishing companies say their prices are going up to compensate for added rights, others say they are getting squeezed to provide the rights for less money.

"Publishers are crying because we're asking for more and wanting it for less . . . At some point there will be a call to arms," says Wende Crowley, a music supervisor for "Cold Case" and "The Loop," who just segued to Sony/ATV as senior director of film/TV.

But, she stresses, despite some tough negotiations, most studios don't expect these rights for free. "For 'Cold Case,' we know our fees are going to jump 10%-15% to make up for the rights we're asking, so it's not like we want everything [for free]," Crowley says. "We just don't want to be reamed on it."

"Cold Case," with up to 12 needle drops per episode, is one of TV's most music-intensive shows. Similarly, "The Sopranos" and "Entourage" routinely use 10-12 songs.

Shows want few surprises from licensors, says Pat Lucas, executive VP/GM of EMI Music Publishing's film soundtrack division. "When the producers decided they needed to get digital rights, they never bothered to tell the music supervisors. So we got greeted with gasps when we told them they had to pay for them."

To decrease the shock value, EMI is setting up a per-season price structure that spells out licensing ranges. "We give low- and high-ball figures for things like 'Over the Rainbow' versus [music from] a new band from Sweden," Lucas says, adding that if sales explode in digital formats, "we can say we need to boost up" rates for future clearances.

One licensing source says the average cost to obtain a synch license from a publisher is now between $15,000 and $25,000, up from an average of $17,000-$20,000 pre-digital. (The same amount usually also goes to the record company to license the master.) But clearance for a song by a major artist can soar into six figures, while usage for an unknown act can be as little as $500. Often, it costs more to license a track for TV than for a film.

Music budgets can be as high as hundreds of thousands of dollars per episode for a music-intensive show that uses selections from top artists.

THE NEW DEALS

Music supervisors have a new mantra: all media excluding theatrical (AMXT). While not a new term, this right is becoming the standard for many contracts. In the past, usage has been per platform: a certain amount for when the show airs on basic TV or cable, when it airs internationally, etc.

But as was evident with home video, not having preclearance to use songs when the TV series comes out on DVD has led to replacing songs if it is too expensive to get the tracks. Crowley says she "ripped out" the music for seasons four and five of "Northern Exposure," replacing it with music library tracks at between $1,000 and $1,200 a pop. In many cases, AMXT clauses would eliminate the need to replace music because all usages are precleared.

Many of these new rules strike fear in the hearts of copyright holders who sometimes refuse such rights. One publishing exec is very reluctant to sign AMXT deals, while a record company exec feels they make life easier.

"AMXT makes perfect sense for all involved. The publishers and

PHOTOS COURTESY HBO, ABC, FOX, CBS



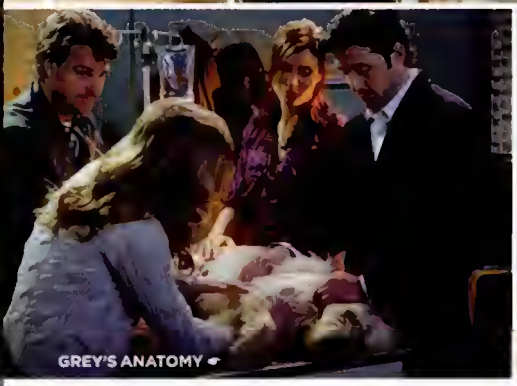
THE OC



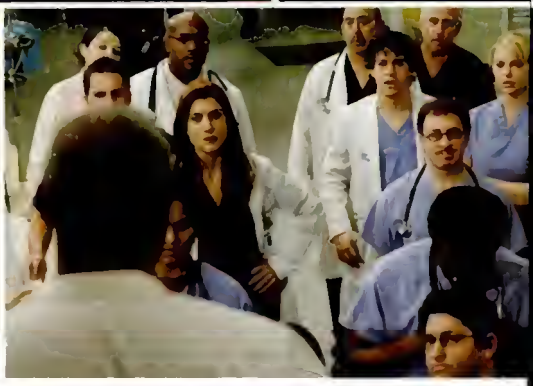


ENTOURAGE




GREY'S ANATOMY





master holders don't want to go through every little usage. They want to get as much done upfront," says Jonathan McHugh, VP of creative development for Zomba Label Group. "But they don't want to give away the farm."

Warner Bros. is going to AMXT with the 2006-07 TV season, says DiFusco, who oversees music usage for 28 shows, including "Gilmore Girls," "The OC" and "Cold Case." "We need to have as broad a right as possible to distribute and to take advantage of technologies to grow our viewership," she says.

While AMXT is one of the biggest changes, some contracts are also being amended for all rights in perpetuity.

"Five-year quotes are on the way out," says Evan Greenspan, head of music licensing firm EMG Music Services, which clears music for HBO's shows, including "Entourage" and "The Sopranos."

The remaining exception is shows in their first year. Since the odds of any series succeeding is slim, like most studios, at Warner Bros., "We're not going to perpetuity for all our first-year shows unless we think it's going to be a hit right out of the box," DiFusco says. "But it will be all [AMXT] and we have an option to extend to perpetuity. When we have a second year, we'd go into perpetuity."

While Mark Pinkus, senior VP of strategic marketing, custom products and synch licensing for Rhino Entertainment, stresses that parent company Warner Music Group makes a variety of deals, he has no problem signing perpetuity pacts: "If they have plans to make 'My Name Is Earl' available for the next 100 years, we're fine attaching our music to it. The only thing we're adamant about is being compensated."

The third change is clearance for platforms not yet created.

Greenspan credits Peter DiCecco, Disney/ABC senior VP of business and legal affairs for music, with including "all media now known and hereafter developed" as obligatory language in contracts, starting with "Desperate Housewives" and "Lost."

"That is really new," Greenspan says, adding he saw it for the first time last year. "2005 was the breaking point. Disney knew something was coming and they said we can't have platform-limited licenses and having publishers coming back to us every time, so they said, 'We want to pay for all media, now known and hereafter devised, so we can put your music in our shows, so we can grow our business.' "

Plus, the term keeps show producers from constantly playing catch-up: "HBO, ABC, NBC are asking us to go back on shows that were done years ago and expand those rights so it's available for wireless and handheld devices," Greenspan says. DiCecco declined to be interviewed.

Simply put, copyright holders who won't play along may get pushed to the side. "We can't afford the rising costs of music," one studio exec says. "We don't want to start cutting down the amount of music we use, but if the costs continue to go up, those decisions have to be made. We have to have a product that has to be free and clear."

The Chop Shop's Alexandra Patsavas, who serves as music supervisor for such shows as "The OC" and "Grey's Anatomy," says the cost of clearing the new rights may affect the song selection. "Producers really do put aside money for the amount of songs they want. If the show calls for seven cues, we find seven cues," she says. "It just may not be the seven cues we'd get before. There may be shifts around the expectations for the song."

Greenspan says many copyright holders are agreeing to the new usages, but are very quiet about it. "For years, publishers and labels withheld rights for future media and just wanted to do 'now known,' but now that the door is open on future media they don't want it to appear they've knuckled under," he says.

While cell phones technically count as a "media now known," clearance is still an issue. "The phone is the one thing licensors are a little careful about," Zomba's McHugh says. "If it's in the context of the whole program, [we're] OK with that, but if they're chopping it up, licensors are not going to want to do that." For example, some "mobisodes" are condensed from original TV episodes instead of created anew and licensors often consider that a new production as opposed to one covered by existing rights.

EXPOSURE PLUS MONEY

Often, it comes down to who needs the placement more when it comes to signing away rights. In many ways, the shows have the power because so many acts are clamoring to have their music used. The sustained hit the music industry has taken from decreased album sales and Internet piracy further weakens negotiating clout for publishers and labels.

Plus, exposure garnered for artists—"Grey's Anatomy" is credited with breathing new life into Anna Nalick's album—can lead to sales down the road. Therefore, labels and publishers are often willing to accept less money for greater exposure.

"[TV play] can turn a record around," McHugh says. "The TV shows weigh in as heavily as radio. It's not only about revenue." He adds that such thinking can often lead to interesting discussions at labels between the marketing team, which is looking for opportunities for exposure, and licensing execs, who are looking for revenue. "If I have a new band, I'm not going to give it away, but I'm going to let you give me every usage you can give me so I can leverage it marketing-wise. Money is secondary."

As Lucas says, "If it's a new band like Kasabian or Bloc Party, then sure, we'll give [the studio] the low-end of the fee, but David Bowie is still David Bowie."

That willingness to bargain is making some independent publishers a little queasy since they often don't have the leverage the major publishers do. "The specific fee may be $15,000-$20,000 for a complete buyout, but [TV shows] are trying to get that down to $7,500 [and] they're asking for more usages," says John Anderson, senior VP of film and TV music/lifestyle at Windswept Pacific. He's feeling the pressure even on classics. For example, Windswept would generally get $25,000 as a synch fee for "What a Wonderful World," which it co-owns, but that has now shrunk to around $17,500. "They're drawing the line," Anderson says of the studios.

THE GREAT UNKNOWN

Studios say they are trying to hold down music budgets because it is too early to know if the digital revolution will lead to increased overall viewership and sales. Will people still buy series' on DVD or switch to downloading individual episodes at $1.99 a pop? "It may make us less money for all we know," DiFusco says of episode downloading.

"No one seems to know what [digital usage] is worth," Lucas says. "It's a guessing game."

Fox's Ginsburg puts it in simple terms: "People may be downloading [a show] on iTunes, but they're not buying it on VHS anymore. The publishers and labels feel you're making more money so [they] should, but the truth of the matter is we're losing other sides of the market. There are only so many buyers out there."

No matter what side of the debate, everyone involved believes compromises will be reached. "We want exactly the same thing the labels and publishers want," Ginsburg says. "Absolutely, we'll find some common ground." ••••




COLD CASE



Copyrighted material

Billboard® mobile



MOBILE WEBSITE in JAPAN

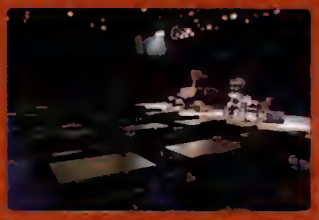
Having its history in the US for over 110 years, with its great influence over international music scene in Japan, HCL has launched its official mobile website based on weekly charts where subscribers can download latest hits as ring tone.

アクセス方法

- iモード▶メニューリスト▶着信メロディ/カラオケ▶Rock/Club/洋楽
- EZweb▶トップメニュー▶カテゴリで探す▶着信メロディ▶ロック・洋楽
- Vodafone live!▶メニューリスト▶着うた・着信メロディ▶洋楽・Rock・Club

Billboard mobile

Hanshin Contents Link Corp. other projects



Club

http://osaka-bluenote.co.jp

First club was opened in1990 as Osaka branch of "Blue Note", a first-class jazz club in New York.. Blue Note in Osaka has established itself as an entertainment spot for adults, where they can be satisfied with the artists of the first rank at close with the enjoyment of dinner and drinks. In 2004,Blue Note in Osaka was relocated to HERBIS ENT(a complex building of commerce and offices at Nishi-Umeda, Osaka)with graded up facilities. and a sister club, Blue Note in Nagoya, opened in 2002

Concert promote



Have experience of promoting various concerts throughout Japan, with partners i.e. public hall, major hotels, and coordination of outdoor festival



Soul Bird MUSIC SCHOOL

http://www.soulbird.jp

Specializing in Gospel music, the school takes pride in providing the full-fledged lessons by teachers from overseas. Schools have a presence nationwide in Osaka, Tokyo and Fukuoka.

Sports entertainment



Aside to music related projects, we broadcast the most popular professional baseball team, Hanshin Tigers' games, as well as handles sales promotion, one of the active tool is the operation of their mobile website, and control publishing as well.

HANSHIN CONTENTS LINK CORPORATION
Hanshin Noda Center Building 10F , 1-1-31, Ebie, Fukushima-ku,Osaka 553-0001,JAPAN
http://www.hcl-c.com info@hcl-c.com

DIALING FOR DOLLARS

By Steve McClure
Illustration by Eddie Guy



SELLING 50 MILLION SINGLES IN 18 MONTHS IS NO mean feat. ■ That's how many individual tracks were sold via the Chaku-uta Full mobile phone-based music-download service from Japanese telecom operator KDDI between its November 2004 launch and May 2006. ■ Although exact figures aren't available, it's safe to say that none of Japan's computer-based download services come close to matching Chaku-uta Full's sales tally. ■ Mobile phones are overwhelmingly the digital-download medium of choice for Japanese consumers and will likely remain so as new music services and bigger capacity handsets are launched during the next several months. ■ Meanwhile, Japan's three major telecoms—NTT DoCoMo, KDDI and Vodafone—along with such companies as Apple, Microsoft and Softbank are forging alliances and jockeying for position in the rapidly growing mobile-music market. continued on >>p36

Mobile Phones Thrive As Japan's Dominant Medium For Digital Music

Also Inside: Acts Pop With Anime



A streaming live broadcast from Warner Music artist AYAKA was featured in May by three mobile phone carriers.

from >>p35

Revenue from mobile-music applications—including full-length tracks, polyphonic ringtones, master ringtones and other related content—totaled 10.9 billion yen ($97 million) in the first quarter of 2006, up 63% from the first quarter of 2005, according to the Recording Industry Assn. of Japan.

The value of computer-based download sales by the RIAJ's 42 member companies during the January-March quarter totaled 1.2 billion yen ($10.8 million), a rise of 293% over the previous year.

Mobile phone-based music applications thus account for roughly 90% of Japan's digital-music market.

Helping power Japan's mobile-music boom is a plethora of new music services aimed at mobile-phone users.

One service that got a lot of attention when it was introduced last December by KDDI and Warner Music Japan is WAMO Pack, billed as the world's first "mobile music bundle," comprising audio, video, graphic and textual products in a single, downloadable file. The service's initial offering was a package featuring vocalist Sean Paul.

Also offering bundled content for mobile users is Universal Music Japan with its Chaku-uta Full plus image service, which features master ringtone and full-track versions of songs along with artists' images. UMJ launched the service with a selection of Bon Jovi's greatest hits and photos taken during the band's most recent Japan tour.

"I believe this product will be able to show new possibilities for our music business," says Ryo Miyamae, senior manager of Universal Music Mobile Japan.

"Technology will continue to give us opportunities to create new products," he says.

Warner Music Asia Pacific president Lachie Rutherford says bundling is an example of how mobile phones are more than just another distribution channel for music.

"With bundling, you can [offer] 100 different product lines from just one artist," Rutherford says.

This new way of packaging and marketing content has major implications for the music industry, he adds.

"The liberating factor for the music business is the 'unbundling' of the album [into single downloadable tracks]," Rutherford says. "This changes the way we do business."

WMJ made some more news in the mobile-music sector when a May 26 concert by teenage singer/songwriter Ayaka—one of the label's bright new hopes—could see be seen as a streaming live broadcast on three major mobile carriers. One song from the concert was made available for download immediately after the show.

Another new service launched in December is free radio-by-mobile from Tokyo-based radio network Nippon Cultural Broadcasting. Jointly developed with information content developer Frontmedia, the service—billed as the first of its kind in Japan—allows users to download music programs (including commercials) from its Web site and play them back on their handsets.

In April, Tokyo-based cable-radio operator Usen and NTT DoCoMo launched a mobile-based streaming audio and video service called Docodemo Usen consisting of various music programs offered by Usen.

Users can access online services selling ringtone and master ringtone versions of the song currently being played by clicking an icon next to the song's title. They can also save information about the song so that they can access the stores later.

One of the most significant developments in Japan's mobile-music sector came in May when KDDI became the country's first telecom to launch a Web site featuring full-length tracks and master ringtones that can be downloaded onto personal computers. The move was seen as yet another sign of KDDI's commanding position in the Japanese mobile-music business.

Users of KDDI's new Lismo service can transfer downloaded tracks from their computers to mobile phones designed to be used with the service. The au Music Port software package that comes with Lismo phones enables users to copy songs from CDs and manage their song library as well as videos, photos, calendar and e-mail.

And Lismo's au Music Player has Global Positioning System technology to let users know what other people using the service within a radius of a few miles are listening to, reinforcing the sense of community that's so important for mobile users.

Could Japan eventually develop the mobile-music platform to threaten the iPod's digital-music dominance? Right now, the services in Japan are targeting different demographics, observers say.

"While most Japanese iPod users are in their late 20s and 30s, KDDI seems to be targeting teenagers first, most of whom are learning about non-ringtone digital music for the first time, know little of file sharing and don't have $300 to spend on a dedicated music player," says Steve Myers, president of Theta Music Technologies, a Tokyo-based software developer.

Revenue from mobile music applications for the first quarter of 2006 is up 63% over the previous year.

Myers says he expects KDDI to actively court this group in its promotional campaigns during the next few months.

May saw a flurry of activity on the mobile-music front in Japan, starting with the announcement by DoCoMo and Microsoft on May 10 of a collaboration that paved the way for the June 7 launch of DoCoMo's own mobile-based music-download service. Two new handsets being introduced by DoCoMo this summer will support Microsoft's Windows Media Audio and Windows Media Digital Rights Management 10 for portable devices. That will allow users to play music downloaded to a computer from more than 100 online music sites.

Among the new handsets coming from DoCoMo is the NEC N902iX High-Speed, the first mobile phone in Japan to feature high-speed downlink packet access, with transfer speeds of up to 3.6MB per second—about 10 times as fast as currently available FOMA handsets.

Content providers have been quick to introduce services aimed at users of the new generation of high-capacity handsets. For example, music trade paper/music chart compiler Oricon is launching a mobile-based album-download service on DoCoMo's upcoming "Music Channel" this summer and will be available on the FOMA N902iX High-Speed handset. Users will pay 300 yen ($2.67) to download all of a CD's tracks, which they can listen to for a week before it expires.

It remains to be seen whether Japanese mobile users will go for a subscription-based music-download service such as Napster, although there are already many subscription-based services in the mobile sector. Tower Records Japan, now partly owned by DoCoMo, launched Napster Japan in November.

"DoCoMo has been falling behind [rival telecom KDDI] in terms of music services," one industry source adds. "And Tower Records Japan must have thought that it should do something to compete with iTunes and other download services."

The next hot news on the Japanese mobile-music scene was a report in the influential Nihon Keizai Shimbun economic daily on May 13 that Tokyo-based Internet service provider Softbank and Apple were jointly developing handsets with built-in digital music players capable of directly downloading songs from Apple's iTunes Music Store. Neither company would confirm the report.

Industry observers expect Softbank, which bought Vodafone's Japanese unit in March, to place particular emphasis on music services as a way of attracting younger users to Vodafone, which has fallen behind DoCoMo and KDDI in terms of market share.

Not to be outdone, KDDI announced May 22 the June launch of a mobile handset with a built-in Sony Walkman music player capable of storing some 500 songs.

The Walkman Keitai W42S handset, which KDDI jointly developed with Sony, will be able to operate for about 30 hours on a single charge when used as a music player and will retail for about 20,000 yen ($179.15).

And on June 7, DoCoMo became the third Japanese telecom to offer mobile phone-based, full-song downloads. The service will initially be available only on the new Panasonic P902iS FOMA third-generation handset, which was also launched June 7. The device can store up to 2GB of music content or nearly 1,000 songs—the latest entry into a fast-paced, innovative and potentially lucrative market. ▪▪▪▪



A new multimedia mobile service from Universal Music Japan included photos of BON JOVI from the band's recent tour of Japan.



©Ryoe Tsukimura • Bee Train • Victor Entertainment ©Koshi Rikdo / Shonen Gahosha • Victor Entertainment ©YASUHIRO NIGHTOW / SHONEN GAHO-SHA • TOKUMA SHOTEN • Victor Entertainment ©Shirow Masamune-Production I.G / Kodansha ©manglobe / Shimogyuo Champloo

JVC
The Perfect Experience!

http://www.jasrac.or.jp



JASRAC acts as a go-between for people who create music and those who enjoy it.

JASRAC

JAPANESE SOCIETY FOR RIGHTS OF AUTHORS,COMPOSERS AND PUBLISHERS
(President Shigeru Yoshida)
3-6-12 Uehara, Shibuya-ku, Tokyo 151-8540 Japan
Telephone:+81-3-3481-2121 Fax:+81-3-3481-2154

ANIME ACTION BOOSTS JAPAN'S MUSIC ABROAD

Visual Style Helps Drive Success Of Emerging Acts

As any pop culture fan knows, anime has become an important medium for promoting Japanese music overseas. ■ Such acts as Puffy (known outside Japan as Puffy AmiYumi), T.M. Revolution and Nami Tamaki have developed solid fan bases beyond their native land by having their music used as anime theme songs or, in the case of Puffy, by having their own U.S. animated TV show ("Hi Hi Puffy AmiYumi") on Cartoon Network.

One measure of Puffy's impact in the United States was the presence of Puffy members Ami Onuki and Yumi Yoshimura performing on their own the float in the Macy's Thanksgiving Day Parade in New York last November—the first Japanese music act ever so honored.

Puffy's role in popularizing Japanese pop culture abroad received official recognition in January when the Japanese government on Jan. 16 named Puffy as goodwill ambassadors to the United States. The act, which is signed to Ki/oon Records, will help promote an initiative to encourage Americans to visit Japan.

Another Japanese artist who became a hit with American fans of anime is female vocalist Yoko Ishida, who has sung theme songs for such anime hits as "Sailor Moon."

Ishida, who is signed to Tokyo-based Geneon Entertainment, brought her Anime Fusion Tour to U.S. cities on the East Coast in September 2005 and to the West Coast this past January.

The latest Japanese act to jump on the overseas anime bandwagon is six-man rock group High and Mighty Color (SME Records), which hails from Okinawa, Japan's southernmost prefecture.

The band's song "Pride" was used in the anime series "Gundam Seed Destiny," and another tune, "Ichirin no Hana," was featured in the series "Bleach." Both series are popular with U.S. anime fans.

That exposure led to the U.S. release in March of High and Mighty Color's album "Goover," followed by its American debut in front of an audience of 2,000 at the Shiokazecon anime convention April 28 in Houston.

Back in Japan, the anime/music connection obviously isn't anything new. While in the past anime theme songs were usually performed by artists closely identified with anime, lately there has been an increase in the number of top-tier artists who are working with the genre. As a result, an increasing number of anime songs are expected to enter the charts.

For example, the winner of the Recording Industry Assn. of Japan's animation album of the year award this year was "Mobile Gundam Seed Destiny," which featured songs from the popular anime series performed by such big-name acts as T.M. Revolution and Chemistry. The award for animation song of the year went to mega-popular pop-rock band Orange Range for its song "Asterisk," which was the theme song for the "Bleach" series.

Among Japanese labels, Sony has played a leading role in developing the anime/music connection, both overseas and in Japan. The label group—Japan's biggest, in terms of market share—recently held the Sony Anime Fest, which featured live performances by music acts involved with Sony anime titles such as T.M. Revolution, Rie Fu and Tommy Heavenly 6. Also appearing at the events were several top voice actors, who to hardcore anime fans are stars in their own right.

"Japanese animation has recently become popular all over the world," observes Yuji Kawaguchi, manager of the licensing department of Tokyo-based label Victor Entertainment. "Of course, stories and characters are very important, but music is also a key factor," he says. "We would like to establish new markets for anime music in overseas territories."

Victor has released some 30 anime soundtrack titles overseas via licensing deals and reports the "Akira" series soundtrack has sold some 100,000 copies outside Japan. ••••

—Steve McClure

©2005 SONY MUSIC ENTERTAINMENT (JAPAN) INC.



PUFFY AMIYUMI'S breakthrough in the United States included the act's float in the Macy's Thanksgiving Day parade.

THE #1 SOURCE FOR VENUE INFORMATION
FOR PROMOTERS, PRODUCERS, AGENTS, MANAGERS AND EVENT PLANNERS.

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions.

YOU GET DETAILED VENUE INFORMATION INCLUDING:
• CONTACT INFORMATION • FACILITY CAPACITIES • STAGING CONFIGURATIONS • MARKETING POPULATION • TICKETING RIGHTS
PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

Order online: www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

Also available on CD ROM or mailing labels. for information email: mwiesner@vnubuspubs.com
For advertising opportunities call 800-223-7524 or email jserratte@billboard.com



A6AA18

Over 3 million

people attended

On the Line shows in 2005

The #1 promoter in Japan,

in the #2 market in the world

With a vision to bring Asia closer to you...



ON THE LINE

Aoyama KY Bldg. 8F, Kita-Aoyama 2-12-13, Minato-ku, Tokyo-to 107-0061 JAPAN
TEL (81)3-5772-7252 FAX (81)3-5772-7773
Shigehiro Nishi, President All inquiries: Dan Castellano, Intl. Production (e-mail:dc@ontheline.co.jp)
http://www.ontheline.co.jp

Copyrighted material

AT
THE HEART
OF MUSIC,
THERE IS
ALWAYS
A SONG.

FUJIPACIFIC MUSIC INC.
3-3-5 6F, Kita Aoyama, Minato-ku, Tokyo 107-0061 Japan
Phone: (81)(3)3796-8603 Fax: (81)(3)3796-0153
URL: http://www.fujipacific.co.jp/english
E-mail: intl@fujipacific.co.jp

The Ultimate Resource for Touring Bands & Musicians

The new Winter/Spring 2006 edition includes:
- City by city club directory
- A&R directory
- Music services directory
- Music industry websites

PLUS Special Features:
- Why 4 is Still Fab: 40 years after the Beatles, foursomes are still the heart of rock 'n' roll
- And much more

Only $15.95 U.S./Canada – $18.95 overseas (includes shipping)

By Mail: Send payment with this ad to Billboard Directories P.O. Box 15158 North Hollywood CA 91615-5158 Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.



NEW
25th Edition–
Order Now!

A6MG14

ORDER ONLINE:
www.orderbillboard.com
OR CALL 800.562.2706 • 818.487.4582

JAPAN'S FESTIVALS BOOM

But Some Fear Packed Season Is Too Much Of A Good Thing

This year's summer music festival calendar in Japan is more packed than ever. ■ The big-name, internationally known events such as Fuji Rock and Summer Sonic are the mainstays of the season. But smaller, regional festivals have been popping up the length and breadth of the Japanese archipelago, from the island of Okinawa in the semitropical south to the wide-open spaces of Hokkaido in the north.

"It may have taken longer for most of the regional festivals to be established and known throughout the nation, but we see more strong regional festivals with very strong local lineups this year," says Nori Tsuzuki, manager of concert promoter Kyodo Tokyo's international division.

For example, Kagawa Prefecture on the Seto Island Sea coast of the island of Shikoku is the smallest of Japan's 47 prefectures in geographical terms. But even Kagawa has its own rock festival, Monster Bash (monsterbash.jp), which this year takes place Aug. 26-27 in Manou Park amid Kagawa's gently rolling green hills.

Like many Japanese summer festivals, Monster Bash has a corporate sponsor, NTT DoCoMo Shiikoku, the local branch of Japan's leading mobile-phone company. And like several other summer music events, Monster Bash features Japanese acts only, among them Okinawan rock band HY, jazz-rock group Pe'z and indie-rock act Ellegarden.

Although the summer festival boom shows no signs of ending, some think the whole phenomenon has passed its peak with some 25 large-scale outdoor music events scheduled to take place in Japan this summer.

"It's just a knee-jerk thing now, putting on festivals in summer," one industry source says. "The more festivals there are, the thinner the bills become."

Perhaps. But there's definitely no shortage of big-name acts, domestic and international, playing at summer festivals in Japan this year.

For instance, Fuji Rock's lineup includes such international acts as Red Hot Chili Peppers, Franz Ferdinand, Broken Social Scene, the Hives, Sonic Youth, Super Furry Animals and Madness, as well as leading Japanese acts like Asian Kung-Fu Generation and Mo'some Tonebender.

As in past years, the 2006 edition of Fuji Rock will be July 28-30 in the bucolic setting of Niigata Prefecture's Naeba ski resort, about two hours by express train from Tokyo. Visitors coming to Japan to attend Fuji Rock may be in for a bit of a shock if they expect to see Mt. Fuji's famous snow-capped peak as a backdrop to the show—Japan's national symbol is actually about 200 miles south of the Fuji Rock festival site.

Ever since the first Fuji Rock festival in 1997 set the template for Japanese festivals there's been an emphasis on community and culture at summer music events. Several offer camping facilities and most feature a wide variety of food stalls and stands selling all kinds of crafts, clothes and other goods.

Giving Fuji Rock a run for its money in terms of big-name acts is Summer Sonic, which takes place Aug. 12-13 in Tokyo and Osaka (summersonic.com). International acts appearing at this year's Summer Sonic include Metallica,



Summer Sonic, below, staged in August in Tokyo and Osaka, holds its own in a crowded music festival market.

Linkin Park, Daft Punk, Massive Attack, the Flaming Lips and Tool.

Another major summer festival featuring well-known foreign acts is the Udo Music Festival (udofes.jp), organized by Tokyo-based concert promoter Udo Artists, also in Tokyo and Osaka. The lineup has a distinct classic-rock flavor: Santana, Kiss, Jeff Beck and the Doobie Brothers are among the acts playing the Udo festival.

Billing itself as Japan's biggest summer festival in terms of attendance is the Rock in Japan Festival (rijfes.co.jp), which this year will be Aug. 4-6 in a park near the city of Hitachinaka in Ibaraki Prefecture, northeast of Tokyo. Rock in Japan is sponsored by leading Japanese music magazine Rockin' On and produced by Tokyo-based concert production/promotion company Disk Garage.

"In the last five years, summer festivals in Japan have finally taken root among Japanese music fans," Disk Garage president Takeo Nakanishi says. "They all understand that is the place to enjoy music."

Naoki Shimizu, president of Tokyo-based promotion company Creativeman, which organizes Summer Sonic, is upbeat about Japan's summer festival market.

"As far as Western music is concerned, there are only two—one urban festival [Summer Sonic] and one rural [Fuji Rock], so the market is far from saturated," Shimizu says. "The Udo Music Festival has not established itself as an annual player yet." The event first occurred in 2004 and will be staged for the second time this year. "But it may turn into the third major Western music festival," Shimizu adds.

Shimizu says that because regional festivals featuring domestic repertoire are evenly dispersed throughout the country, "the market is pretty well-balanced."

Massy Hayashi, president of Tokyo-based concert promotion company H.I.P., disagrees.

"There are too many festivals—they're killing the market," Hayashi says bluntly. In the '80s, H.I.P. held a series of Japan Jam outdoor summer festivals—but no more, Hayashi says.

He admits that the summer festival boom has its good side, because 50 days of live music during the summer helps to promote music in general. But having so many acts play in such a relatively short span of time weakens demand in the year-round concert market, Hayashi argues.

The continuing popularity of summer festivals has led companies from outside the concert promotion business to enter the fray. Tower Records Japan, for example, recently organized an event called the Nagisa ("seaside") Music Festival, which was held in Tokyo's Odaiba district beside Tokyo Bay on April 16. The festival's main "all-genre" stage leaned toward club/techno, with Japanese DJ/producer Takkyu Ishino, Jeff Mills and Japanese techno/dub band Audio Active among the featured acts.

The festival also included a hip-hop/reggae stage, a house stage and—unusual for Japan—a stage labeled "Rainbow Gay Mix."

And Avex, Japan's biggest independent label, is again holding its a-nation festival series (a-nation.net/pc), which features major Avex acts such as Ayumi Hamasaki, Kumi Koda and BoA. This year's edition of a-nation comprises seven shows in five cities across Japan from July 29 until Aug. 27. ••••

—Steve McClure



The Earth Celebration festival attracts drummers from around the globe.

DRUMMING UP A CELEBRATION

One of Japan's longest-running summer festivals and certainly one of its most interesting is Earth Celebration, which is organized by the internationally renowned Kodo "taiko" troupe of traditional Japanese drummers.

Created in 1998, Earth Celebration is held on beautiful Sado Island in the Japan Sea, away from the hustle and bustle of urban Japan.

The event, which will take place Aug. 18-20, attracts percussion groups from all over the world and features workshops (including one dedicated to the hula this year), fringe events and exhibitions.

International guest performers include Tamango's Urban Tap, a collective of dancers and musicians brought together by Tamango, a New York-based tap dancer.

For more information, visit Earth Celebration's Web site at kodo.or.jp/ec/en. ••••

—Steve McClure

SHINKO

MUSIC ENTERTAINMENT CO.,LTD.

2-1, Ogawa-machi, Kanda, Chiyoda-ku, Tokyo, Japan

TEL : 03-3292-2865 FAX : 03-3292-2860 http://www.shinko-music.co.jp rights@shinko-music.co.jp

NAT KUSANO CEO PRESIDENT YUMI KUSANO DIRECTOR

FOR THE LOVE OF ENTERTAINMENT



KYODO TOKYO INC.
http://www.kyodotokyo.com

KYODO TOKYO'S EVENTS CALENDAR / JULY - SEPTEMBER 2006

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						7/1
7/2	7/3	7/4	7/5	7/6	7/7	7/8
7/9	7/10	7/11	7/12	7/13	7/14	7/15
7/16	7/17	7/18	7/19	7/20	7/21	7/22
7/23	7/24	7/25	7/26	7/27	7/28	7/29
7/30	7/31	8/1	8/2	8/3	8/4	8/5
8/6	8/7	8/8	8/9	8/10	8/11	8/12
8/13	8/14	8/15	8/16	8/17	8/18	8/19
8/20	8/21	8/22	8/23	8/24	8/25	8/26
8/27	8/28	8/29	8/30	8/31	9/1	9/2
9/3	9/4	9/5	9/6	9/7	9/8	9/9
9/10	9/11	9/12	9/13	9/14	9/15	9/16
9/17	9/18	9/19	9/20	9/21	9/22	9/23
9/24	9/25	9/26	9/27	9/28	9/29	9/30

Kyodo Bldg 10th Fl. 3-6-18 Kita-Aoyama, Minato-ku, Tokyo, Japan 107-0061 Tel:81-3-3407-8238 Fax:81-3-3407-3427

Copyrighted material



'Sinners Like Me'
Eric Church's debut CD is no Nashville norm
45



Defying Definition
India.Arie's 'Testimony' unveiled in 6 Questions
46



Gospel Groove
Kierra Sheard's disc has R&B/hip-hop spirit
47



The Puppini Sisters
U.K. act puts a new spin on the '40s
48



After the 'Romance'
Violinist Joshua Bell offers a new 'Voice'
48

JULY 8, 2006

HIP-HOP BY HILLARY CROSLEY

Busta's New York Groove

He's Revived His Own Career—Can He Rejuvenate NYC's Scene?

Returning to hip-hop after a four-year hiatus is a high hurdle for any artist—and one Busta Rhymes has cleared with aplomb. First-week sales of "The Big Bang" topped 200,000 and earned him a spot atop The Billboard 200. And with two singles from "The Big Bang" in the top 25 of the Hot R&B/Hip-Hop Songs chart—"Touch It" peaked at No. 3 while "I Love My B****" is at No. 25 and climbing—it seems Rhymes may have some legs.

But can he carry an entire region?

New York, the breeding ground of hip-hop, and once its shining beacon, has fallen on tough times. Rhymes says he is determined to return it to glory.

New York artists have disappeared almost completely from the singles charts. Within the last decade, it was not uncommon to find 10 or more New York-area acts within the top 10 on the R&B/hip-hop chart in any given year. This year, Rhymes and Juelz Santana are the sole representatives.

It's a falloff that hasn't escaped the attention of hip-hop fans, artists, the music press—and Rhymes.

"I'm just tired of that," Rhymes says at the New York office of his management company, Violator. "Fuck the excuses, fuck the whole 'New York ain't got a swag.' We got the swag! We just need to make sure we reinstate the throne to New York's swag holders."

New York's fall from grace occurs as other cities and regions—the Bay Area's hyphy scene, Houston's chopped and screwed sound, Atlanta's snap tracks—are making a name for themselves.

Artists and industry sources who spoke with Billboard say that one reason for this is that scenes outside New York are more supportive of local talent.

New York's two R&B/hip-hop stations, WQHT (Hot 97) and WWPR (Power 105), have only one New York act within their respective top 10 playlists—Remy Ma, with "Feels So Good."

"It's like you're Mary J. Blige and you're locked in a room forced to listen to Keyshia Cole," Hot 97 jock and mix-tape guru DJ Kay Slay says. "Maino, Saigon, Tru Life, Jae Millz, all these [new New York] artists get mix-show spins. But a new Southern artist gets support."

A look at the top 10 playlists of Atlanta's top two R&B/hip-hop stations, WVEE (V-103) and WHTA (Hot 107.9), proves DJ Kay Slay's point. Both have at least one lesser-known, local artist in their top 10, with V-103 spinning D.G. Yola's "Ain't Gon Let Up" and Hot 107.9 spinning DJ Unk's "Walk It Out."

New York may also simply be in a down cycle prompted by Jay-Z's retirement and Ja Rule's sales decline. Queens MC Nas has also been quiet since 2004's "Streets Disciple."

"The only records out right now are Busta,"

continued on >>p44

BUSTA RHYMES: JONATHAN MANNION

LATEST BUZZ

>>>CAREY, McGRAW, OTHERS SEE STARS
What do Mariah Carey, Sean "Diddy" Combs, the Doors, Crystal Gayle, Tim McGraw, LeAnn Rimes and Shania Twain have in common? All will get stars on the Hollywood Walk of Fame in 2007. Although dates have yet to be set, the artists were chosen from hundreds of nominations by the Walk of Fame committee of the Hollywood Chamber of Commerce.
—Melinda Newman

>>>RANDALL, ALEXANDER DROPPED
Artists Jon Randall and Jessi Alexander have been cut from the Sony BMG Nashville roster. The artists, who are a couple, had been working on a duets album together. Prior to releasing an album on Epic last year, Randall recorded for RCA Label Group, Asylum and Eminent Records. Alexander released one album on Columbia last year. They join four other artists who were recently cut following the merger of RCA Label Group and Sony Music Nashville: Jace Everett, Susan Haynes, Brice Long and Jamey Johnson (Billboard, July 1). *—Phyllis Stark*

>>>TEENA MARIE SIGNS PUB DEAL
Singer/songwriter Teena Marie has signed an exclusive worldwide publishing deal with Jay Warner's National League Music. The R&B chanteuse released her second Cash Money Classics/Universal Motown album, "Sapphire," in May.
—Gail Mitchell

>>>SIRIUS AIRS McCOURY'S 'PICKS'
Bluegrass legend Del McCoury, frontman for the Del McCoury Band, will host a new show, "Hand Picked With Del McCoury," on Sirius Satellite Radio's bluegrass channel. The show will feature traditional and progressive bluegrass music. It launches July 24 and will air Saturdays at 3 p.m. ET.
—Phyllis Stark

from >>p43

DJ Kay Slay says. "[Cam'ron's crew] the Diplomats do their thing. But New York fell off."

Staten Island's Ghostface, whose recent album "Fishscale" sold 110,000 first-week copies, has been especially vocal about defending the honor of New York's hip-hop scene. At a concert earlier this year, Ghostface called Atlanta rap group D4L's "Laffy Taffy," which reached No. 1 on The Billboard Top 100, "unauthentic hip-hop," comments widely interpreted as taking a shot at the South. Hot 97 midday mixer Mr. Cee explains: "His beef is that it's from the South . . . Ghostface feels like 'Laffy Taffy' was a novelty record."

But New York may want to pay a little more attention to some of the decidedly light fare bouncing around clubs and up the charts all over the country.

"New York has gotten so hardcore, it's not cool to dance," DJ Kay Slay says. "The South is hip-hop in 1979. It's fun."

It's a point that may explain Rhymes' enduring success. "You gotta make music for the world," Rhymes says. "Every venue ain't a hood venue."

The rapper has learned his lessons from years of hitmaking. "If you want to get the whole scope, you gotta be able to make the joints that is gonna work on all radio formats," he says. "Keep your little shit for the street the way you gotta keep it for the street. But you gotta make the ladies happy, you gotta make them proper people happy, upscale middle class people who don't want to hear all that shit about the chains and the whips."

"The Big Bang" shrewdly blends pop tracks like the will.i.am-produced "I Love My B****" featuring Kelis with more classically hip-hop songs like the Eric Sermon-produced "Goldmine" featuring new labelmate Raekwon.

"There's an identity crisis where dudes don't understand how to make a New York record that ain't going to compromise who they are but still keep it borderline global enough to be mainstream," Rhymes says.

Of course, comparing a metro area of about 100 miles in diameter to vast regions of the country may be unfair. Houston, Atlanta, New Orleans, Miami, the Carolinas and Tennessee all have their own sounds and styles, and have the benefit of relative newcomer status to hip-hop's brightest spotlight. As hip-hop's first city, it's hard for New York to redefine itself as "the new thing."

"New York hip-hop needs a new sound and a new young face," says Shakir Stewart, Def Jam senior VP of A&R, who signed Rick Ross and Young Jeezy. "[The South] is a breath of fresh energy."

"Everybody in New York was a gun-busting, crack-dealing something," says Chaka Zulu, co-CEO of Atlanta-based label Disturbing Tha Peace. "New York has to tell its current story. People won't want to know about New York again until they don't know about New York."

Fortunately for New York, there are some new faces in the region (see sidebar). One of them, Papoose, has been named mix-tape artist of the year at Justo's Mixtape Awards twice in a row, and is signed to the individual labels of both Rhymes and DJ Kay Slay, who are, in turn, shopping a major-label deal.

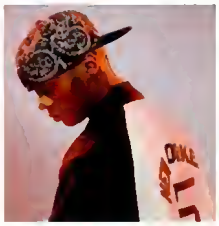
In June at Hot 97's Summer Jam concert, Rhymes brought other New York artists with him onstage. Now he's using footage from that performance in his next video, for "New York Shit."

Grabbing everyone from Kool Herc to Kid Capri and including shots of Junior's Restaurant in Brooklyn and the Apollo Theater, Rhymes' video sets him up as a one-man resurrection team.

"Everybody from [Big Daddy] Kane to Slick Rick to Q-Tip and a bunch [of others] came out with me to Summer Jam," Rhymes says. "It was a monumental event, live, just microphone, rhyming on the beat, 52,000 people . . . that was raw, stripped-down, classic and traditional hip-hop, acknowledging the fact that the birthplace of it is New York." ••••

From The Five Boroughs

A half dozen NYC-area hip-hop stars to be, each with albums expected later this year.



PAPOOSE/Brooklyn
Filpmode/Streetsweepers
A mix-tape darling with singular enunciation.

TRU LIFE/Lower East Side
Roc-La-Familia/Def Jam
Jay-Z's signing with strong Latino roots.

SAIGON/Upstate NY
Fort Knox Entertainment/Atlantic
Criminal-turned-philosopher; guests on TV's "Entourage."

JAE MILLZ
Washington Heights
Wanna Blow/SRC/Universal
Freestyler brings back New York's essence—lyricism.

J.R. WRITER
Spanish Harlem
Koch
Burgeoning Diplomat's single "Grill 'Em" on radio.

CONSEQUENCE
Queens
G.O.O.D. Music/Columbia
Well-dressed MC once fourth member of A Tribe Called Quest.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Jazz Thrives At Playboy Fest

Jazz is one of the creative cornerstones of R&B and hip-hop. While the number of full-time commercial radio stations playing jazz is dwindling and jazz festivals these days are frequently headlined by smooth R&B and jazz/pop acts—rather than straight-ahead jazz artists—the genre is not lacking in promise.

While a strong New Orleans undercurrent ran throughout the 28th annual Playboy Jazz Festival, the June 17-18 event at the Hollywood Bowl in Los Angeles also put the spotlight on young talents such as pianist Eldar Djangirov, trumpeter Christian Scott and the Los Angeles County High School for the Arts Jazz Ensemble under the direction of Jason Goldman.

Scott marked his festival debut as a featured performer and as a member of host Bill Cosby's ad hoc ensemble Cos of Good Music.

A self-assured performer at 22, Scott is a Berklee College of Music grad whose expressive style hinges on his compelling, breathy tone. The New Orleans native points to such influences as King Oliver and Louis Armstrong, but was mentored by his uncle, alto saxophonist Donald Harrison Jr., and veteran hornman Clark Terry. You can hear what I'm talking about on "Rewind That," Scott's Concord Records album debut.

Also making an impact in his own festival bow was 19-year-old Djangirov. From San Diego by way of Kyrgyzstan (formerly part of the Soviet Union), Djangirov is another confident player whose skill belies his age. Two years ago he was invited by Wynton Marsalis to perform at the opening of Jazz at Lincoln Center's new Rose Hall.

Demonstrating jazz's versatility were a couple of relative newcomers: singer/pianist Jamie Cullum (who did a crowd-pleasing snippet of Kanye West's "Gold Digger") and composer/vibraphonist Stefon Harris.

Playboy icon Hugh Hefner calls jazz the "music of my childhood." The magazine's first Hollywood Bowl fest 28 years ago featured Ella Fitzgerald, Count Basie, Duke Ellington and Miles Davis. More of the jazz performers he has a soft spot for appear on "Hef's Favorites," the new Concord release that he compiled.

Hefner added that the Los Angeles community's embrace of the festival is the reason for its longevity. "People who suggest that you can't make it [a success] with jazz are obviously wrong. We have beat the odds," he said backstage Saturday afternoon. "This music is the stuff of dreams. It speaks to the heart and soul."



CHRISTIAN SCOTT

SCOTT: SKIP BOLEN/WIREIMAGE.COM

MUSICAL NOTES: Producer Rodney Jerkins will release his all-star remake of Sister Sledge's "We Are Family" on Aug. 28 to coincide with the one-year anniversary of Hurricane Katrina. The single features Sister Sledge, Patti LaBelle, Chris Brown and Lyfe Jennings, among others. The single will be followed Oct. 17 by a special edition Hurricane Katrina relief CD/DVD issued via Bungalo/Universal Music Group in conjunction with the Points of Light Foundation. Sales of the CD/DVD, featuring the "Family" single and nine other tracks, will benefit hurricane-displaced families.

NBA star Ron Artest of the Sacramento Kings is spending his downtime prepping for the release of his rap album "My World." Guests include Mike Jones, 112, Allure and Capone. It arrives Aug. 29 through Artest's Tru Warier Records Productions, distributed by WEA's Lightyear Entertainment. ••••


CHURCH

FACT FILE

Label: Capitol Records Nashville

Management: Q Prime

Booking: William Morris Agency

Publishing: Sony/ATV Tree Publishing (BMI)

COUNTRY BY PHYLLIS STARK

Church's Mass Appeal

New Capitol Nashville Artist Is Living Up To The Buzz

NASHVILLE—Mike Dungan is a record executive not given to hyperbole. So when the Capitol Records Nashville president/CEO walked onstage at Country Radio Seminar (CRS) in Nashville in February and declared that Eric Church's debut CD, "Sinners Like Me," was the best record he had made in his six years at Capitol, it got radio's attention.

Standing in the wings, Church heard Dungan say publicly what he'd often heard the label chief say privately and remembers thinking, "Great, now the whole world just got [thrown] on my shoulders."

Still, he barreled onto the stage and immediately launched into a song about, of all things, the anxiety of waiting for pregnancy test results. By the time he got to the line "We were young and on fire and just couldn't wait/Six weeks in, she was three weeks late," Church owned the room.

He says everything changed for him that day as he emerged from CRS as one of this year's buzz artists—five months before the scheduled July 18 release date of his album. He was already well into his introductory radio tour.

But when Church resumed the tour, he found he had graduated from the conference room/cold pizza circuit to being ushered into station studios for on-air interviews.

Not surprisingly, debut single "How 'Bout You" quickly became a hit. The song is No. 17 on Billboard's Top Country Songs chart this issue.

Like many young country artists, Church leans heavily on rock sounds, but Jay Joyce's edgy production brings some unusual textures to Church's music; there's even a tuba on one track.

Church says Joyce and he worked hard to make an album that wasn't the Nashville norm. "Where most people go right, we went left," he says. "We tried to make as interesting a record as we could."

Thematically, "Sinners Like Me" is a little more traditional country. Topics range from songs about capital punishment to learning life's lessons the hard way.

WYCD Detroit PD Tim Roberts calls the album "sonically diverse" and says, "I like his cutting-edge lyrics with real honesty that cuts to the heart." Roberts cites planned second single "Two Pink Lines"—the pregnancy test song—as an example.

Capitol senior director of A&R Arthur Buenahora first signed North Carolina native Church as a songwriter in 2003 when the exec worked at Sony/ATV Tree Publishing. He later followed him to Capitol after helping Church land his deal there.

In addition to his songwriting, what immediately impressed Buenahora about Church was that "this kid knew exactly who he was and what kind of music he wanted to make. That's something you can't teach an artist."

Church wrote or co-wrote all the album's tracks. Many songs, like "Lightning," inspired by the film "The Green Mile," are dark. Church calls that tone "my natural place when I write by myself."

But his humorous side shows through in plenty of his co-writes, like the crowd-pleaser "Pledge Allegiance to the Hag," which features its namesake, Merle Haggard, on the album.

In an effort to expose him to his potential fan base, his agents at William Morris have been carefully booking Church in a combination of headlining gigs at clubs—many in college towns like Athens, Ga., and Fayetteville, Ark.—and opening slots on various country tours. This summer, he's opening dates for Brad Paisley, and a supporting slot on a big fall tour is being finalized.

Meanwhile, Church has already made solid fans at country radio. Roberts is among those expecting him to stick around and become a real star.

"The future of our format," Roberts says, "depends on us developing great new acts like Eric Church with lyrical and musical integrity [who are] not afraid to take some chances musically." •••

TRITT ED RODE/WIREIMAGE.COM



Nashville Scene

PHYLLIS STARK pstark@billboard.com

New Nashville Names

Entrepreneurs Try Their Hand At The Music City Game

As the music industry's fortunes ebb and flow, the business remains sexy enough to attract a steady stream of wealthy outside investors. Many made their fortunes elsewhere, but were lured by the music to try their hands in a volatile industry.

In the country music world, one of the more successful recent examples is Benny Brown, a California car dealer who launched Broken Bow Records in 1999. In recent months, he's been joined in the label game by New England nursing home entrepreneur Raymond Termini, CEO of Connecticut-based Haven Healthcare, and by attorney/entrepreneur John Simmons, CEO of Hedgewood international and founder of the law firm Simmons Cooper. Through Hedgewood, Simmons owns such ventures as a steel mill and two minor league baseball teams.

In January, Termini launched Category S Records in Nashville, a company that also has a publishing arm. Simmons is in the process of launching Montage Music Nashville, which is being billed as a multigenre record label as well as a publishing and management company. Hedgewood will serve as the parent of Montage Music.

If Broken Bow's history is any indication, it may take Termini and Simmons a few years to find their footing. After several years of financing Broken Bow from his back pocket, Brown's label finally took off in 2005 when it hit moderately big with artists Craig Morgan and Jason Aldean. The label is now financially self-sustaining.

While it's still very early in the label's life, Category S's rocky start is indicative of how tricky it can be to navigate the waters in this town.

After spending wads of cash for signage and sponsorship at Country Radio Seminar in February, Category S failed to even chart the debut single, "Direct Connect," from its first artist, Craig Hand. Meanwhile, it signed veteran country artists Travis Tritt and Sammy Kershaw, reportedly for big bucks. Tritt, however, won't have a new project out until next year. Kershaw's first album for the label, "Honky Tonk Boots," is due June 27.

Next the label got sideways with the media and jeopardized its credibility when it announced that it had "signed" George Jones to its roster, much to the consternation of the folks at Jones' actual label home, Bandit Records. In truth, Jones had signed up to record just one song for a tribute album Category S is planning that will feature artists from a variety of genres singing Jones' songs.

Then, just four months after its launch, the RED-distributed Category S jettisoned much of its original staff, including VP of operations John Northrup, VP of promotion Tony Benken and three members of Benken's team. It did make a key replacement hire in former Epic Records VP of promotion Bill Macky, who came onboard as executive VP of promotion and is reconfiguring the label's promotion team.

It's much too early to tell how Montage will fare, but Simmons' first hire is a promising one. He's tapped former Sony Music Nashville president/CEO Allen Butler to head the company and oversee its launch. Prior to his tenure at Sony Music Nashville, Butler was VP of promotion and artist development at Arista Nashville.

Still in the works for the fledgling Montage are a distribution deal, artist and staff signings and the acquisition of office space for the company on Music Row.

Since the success of any label is good for the whole industry, let's hope it happens for Category S and Montage Music sooner than later.

ON THE ROW: Former Sony Music Nashville publicist Amy Willis has landed at management company Hallmark Direction as director of press and publicity. Hallmark clients include Montgomery Gentry, Jeff Bates, Trent Willmon, Ray Scott and the Whites. •••


TRITT



6 QUESTIONS

with INDIA.ARIE

by GAIL MITCHELL

India.Arie did not set out to be one of the original poster children for neo-soul. But the seven Grammy Award nominations earned by her 2001 platinum debut, "Acoustic Soul," plus her 2002 Grammy-winning platinum follow-up, "Voyage to India," deemed otherwise.

The singer/songwriter, who is now also a U.S. ambassador for UNICEF, took a more ambitious approach on her third Universal Motown album, "Testimony: Vol. 1, Life & Relationship." The June 27 release finds India.Arie covering Don Henley's "The Heart of the Matter," trading licks with Bonnie Raitt and even playing trumpet as she explores the aftermath of a painful breakup.

Q: *Are you nervous about returning after almost four years?*
A: This album shows a more vulnerable side of me, so it does make me a little nervous. But not afraid. Part of what I wanted to do this time was speak my truth about my quest in life. My music has always been very personal. That's what I do.

Not giving people what they expect from me might turn them off. In the music industry you have to be conscious of that. But that takes a back seat to doing what's honest for me. I place this in faith, not fear, that it will work.

Q: *In addition to Bonnie Raitt, you collaborated with Rascal Flatts' Gary LeVox. What spurred these intriguing pairings?*
A: I just did what I intuitively felt. For some people, these pairings seem unexpected. However, for the people who know me, it all makes perfect sense. It's about all the musicians I love and the stuff I love to do.

This album is closer to who I am musically. It shows a wider range of my tastes and ability, which includes country music. My family is from Memphis; country is in my blood.

Q: *Do you consider this album's first single, "I'm Not My Hair," a sequel to your first hit, "Video"?*
A: No. People and God took "Video," and it spoke to a lot of women. That song was also about introducing me as an artist: as someone you're not used to hearing.

I know why people hear those songs the same way, but I'm not in that place anymore. "Hair" came as concept when I cut my locks. The song talks about defining you for you, but it also has a lot of metaphorical messages. That's one reason why I used [R&B singer] Akon on the remix. I had many male friends in the early '90s who couldn't get jobs because they had dreadlocks.

Q: *Some people still define you as "neo-soul." What do you think of the term?*
A: It was coined to make money. You know, "This is a special kind of water in a special glass that costs $15 instead of $9." That's what the music industry is about.

But that's not what I'm about. I never called myself or my music that. That's what bothered me: They were seeking to define a bunch of artists defying definition. So we were put in this box. How dare you tag someone to make people feel comfortable.

In the beginning I was Erykah Badu. Before that when I was only writing songs, I was Arrested Development. But time will continue to define me. It's doing that with this album.

Q: *You did a clever song in a Los Angeles concert called "Vagina's Monologues." Will that appear on a subsequent album?*
A: "Testimony: Vol. 2, Love & Politics" is written and partially recorded. I've reserved that song for that album, but I don't know if it will be on there.

People will assume "Vol. 2" is about the war and American politics. A little of that is in there. But as in "Vagina's," I'm also talking about the way women view their bodies and how that affects our health. I talk about AIDS in Africa; the hip-hop generation that doesn't prioritize its money. It's about the politics of human nature and humanity.

It's not about me being preachy but doing music that touches and speaks to people.

Q: *Is there a country album in your future?*
A: Music is what I love to do. And now that I have better producer chops, a country album is something I want to do one day. I don't know who's going to put it out. But when I do, I don't think people will call it "country music." They'll probably call it "neo-soul" [laughs]. ••••



Latin Notas

LEILA COBO lcobo@billboard.com

Home To The Music

In Colombia, Reflections On What Music Means

It's inevitable.

Every time I go home, I return nostalgic and patriotic, particularly when it comes to music.

After 10 days in my native Colombia, I am—at least temporarily—completely and absolutely convinced that the best salsa in the world, the most eloquent troubadours and the broadest possible variety of music is to be found in this one country.

This time, however, my twice-yearly trip south yielded an "eureka" moment in terms of Latin American musical identity.

It happened in the midst of one particularly excellent party, where drinks, a piano and a microphone kept us up and singing until 5 a.m.

The collective revelry, to be repeated several times during the week, made me realize that the commonality shared by Latin music region-wide goes beyond merely the common language theory I have long espoused.

www.billboard.latino.msn.com

en la red

ONLINE EXCLUSIVE

For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. Go to Billboard.Latino.MSN.com for a complete roundup in Spanish.

It also has to do with two essential ingredients: A melody that can be easily sung and a rhythm that invites dancing.

At first blush, these two characteristics seem obvious to music in general. But among Latins, they also define a lifestyle.

Music is an intrinsic element of Latin culture, as it is of most cultures.

But throughout Latin America, it is also common to enter a party or gathering, find a guitar, someone to play it and a host of people to sing. It is akin to the piano singalong tradition of the United States, except that the latter has mostly become the realm of cruise ships and the rare singalong bar.

In Latin America, the tradition of singing and dancing in gatherings remains firmly entrenched across generations.

The repertoire transcends borders.

At a recent Argentine party in Miami, we sang everything from "American Pie" to Argentine rock by Charly Garcia and Soda Stereo to ballads by Mocedades and Agustin Lara.

Our Cali repertoire spanned a very late-night version of "Hotel California" as well as such standards as "Sabor a Mi" and "Adoro."

Beyond the American pop standards, a deep arsenal of pan-regional Latin hits ensures the ongoing marketability of cover albums in Latin America, by acts as diverse as Andrea Bocelli and Il Divo (whose new albums include Latin standards) along with the likes of Julio Iglesias and Luis Miguel.

Latins are infinitely melodic and romantic. Even newer repertoire by acts like Juanes, Maná and Chayanne sticks, as long as the melody is strong enough.

It is no accident that American rap acts have rarely enjoyed the same kind of popularity south of the border as their pop and rock counterparts. Even in a foreign language, it's possible to phonetically make out the lyrics to melodic fare; with rap in English, there is little to grasp onto.

Why, then, is the melodically challenged reggaetón so hugely popular in Latin America? Because you can dance to it.

Of course, not all dance songs are created equal, a fact underscored during my singing holiday. In recurrent rotation during the week—and, indeed, of my life—were "Plastico" and "Pedro Navaja," two tracks from the 1978 Willie Colon/Ruben Blades album "Siembra," touted as the best-selling salsa album of all time.

The tracks, sung by Blades, are long and the lyrics intrinsic. "Pedro Navaja," a take on "Mack the Knife," is a nearly eight-minute tale of a man knifed down by the prostitute he tries to steal from in the streets of New York.

It's a great track to dance to and a great melody to sing.

A perfect combination for a Latin American audience. ••••



BLADES

COLON

BLADES: LESTER COHEN; COLON: STEVE GRANITZ



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Sheard Stays Cool As Career Heats Up

They say you can tell a lot about a person by the way they handle lost luggage or a rainy day, but the true test of an artist's mettle is how she handles a video shoot in 90 degree weather.

On a recent sweltering day in Nashville, **Kierra "Kiki" Sheard** was the epitome of graciousness and cool. During a break in the action, she took time to talk (thankfully in an air conditioned trailer) about her new album, "This Is Me," which came out June 27 on EMI Gospel.

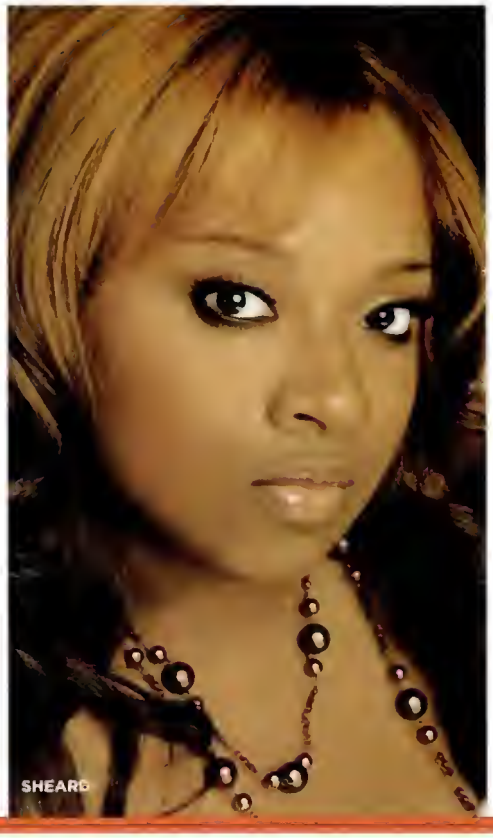
"There's that thing called the sophomore jinx and I was a little nervous about whether or not I would be able to do what I did on 'I Owe You,' " Sheard says. She was referring to her debut album, which made history by becoming the first such effort to debut at No. 1 on Billboard's Top Gospel Albums chart.

Despite being nervous, the talented teen is pleased with the results on "This Is Me," a spirited collection of R&B/hip-hop-flavored gospel tunes. "I think that the Lord made the way. He kind of worked it out for me and it's a great album, but I was most definitely nervous, very scared," the 18-year-old admits.

Sheard is a third-generation gospel artist. Her mother is **Karen Clark Sheard** of the famed **Clark Sisters** and her grandmother is gospel pioneer **Dr. Mattie Moss Clark**. "I believe that it was much easier for me as a new artist to come in the industry because my mom and aunts shared their wisdom with me and I was able to get the knowledge that some new artists didn't have," she says.

Sheard also benefits from her father's profession. **Dr. J. Drew Sheard** is minister of Greater Emmanuel Church of God in Christ, one of the largest churches in Michigan. Sheard says she draws inspiration from his sermons that finds its way into the songs she writes.

Continuing the family connection, her 16-year-old brother, **J. Drew**, is one of the album's producers, along with **Fred Jerkins, Warryn Campbell, Antonio Neal, Tommy Simms, P.J. Morton** and **PAJAM**.


SHEARD

"This is definitely a personal record," Sheard says. "It has songs that I sang from the bottom of my heart in the studio. I cried on some of the songs. It ministered to my soul, so I know it will minister to those out there that may need a little encouragement or just the gospel word to help them get through the week."

Sheard penned eight tracks on her new album and says she finds time to write in various locales. "When I'm on the plane or we have studio time, I'll write," she says. "[The songs] just come. Sometimes I write them in a journal. The Lord just gives them to me. It's an awesome thing."

A lot has happened to Sheard since the release of her first album. She graduated from high school, started college at Detroit's Wayne State University and is majoring in law. She's also become a sensation in Japan, where the single "Let Go" (from "Just Until . . . " a remix album EMI Gospel issued last summer) has become a major hit.

"It's God making a way for me," Sheard says. "It's him just giving me favor and giving me the opportunity to spread the gospel across the world."

IN BRIEF: Newsboys bassist **Phil Joel**, who also records as a solo artist, has signed a record deal with Indelible Creative Group. Look for Joel's new album, "deliberatePeople," Sept. 12.

Integrity Music is launching a new initiative, GlobalWorshipNow.com, an online community of churches offering new worship resources and content. The launch coincides with the July 11 release of "Living for You," a new CD and companion resources from Dallas-based Gateway Church, which will be a major contributor to the site.

Third Day is in the studio working on "Christmas Offerings," the third installment of the band's popular series of "Offerings" worship CDs. The project will include newly written songs alongside Christmas classics. ••••



The Beat

MELINDA NEWMAN mnewman@billboard.com

Kalodner Looking Forward With An Eye On Past

When A&R executive **John Kalodner** leaves Sanctuary Group's Los Angeles offices for the last time on July 14, his exit strategy is securely in place. "When I pull out of the parking lot, I'm putting my BlackBerry under the rear wheel of the Lexus. I'll put it in a plastic bag, so it won't make a mess for the other drivers."

In other words, don't expect an announcement anytime soon about a new venture. Kalodner broke the news of his retirement June 19 on billboard.biz. Even though Sanctuary laid off Kalodner with several other staffers last fall, he kept working out of its offices. He also continued his A&R role independently: He oversaw an album by "Rock Star" finalist **Suzie McNeal** for manager **Irving Azoff**.

But after he finished that project, Kalodner realized what he'd long suspected: The thrill was gone. That, coupled with other signs—he says the June 1 departure of **Don Ienner** and **Michele Anthony** from Sony, both of whom he worked with during his nine years at Columbia—helped him realize it was over. "It seemed it was time to retire instead of being a jerkoff and forming a publishing or management company," Kalodner says, displaying his classic candor.

There are few executives with A&R track records that extend more than 30 years in pop music. The list of acts Kalodner worked with at Atlantic, Geffen and Columbia includes **Foreigner, Whitesnake, Shawn Colvin, Aerosmith, Bon Jovi, Cher, Phil Collins, Genesis, XTC, AC/DC** and **Peter Gabriel**.

But the simple fact is major labels have little use for someone like Kalodner anymore, something he freely admits. While there are clearly still some tremendously talented A&R reps who can see a diamond in the rough in a chunk of coal, the art of A&R has largely been subsumed by ego-driven artists and producers who feel insulted if the A&R exec even comes by the studio and by risk-adverse labels who care more about the bottom line than the creative arc.

As Kalodner says, "A&R'ing was a process where you tried to get the artist to do their best work, which always involved having them go back into the studio, which costs money. Nowadays, the labels don't have that kind of money." Then, as he notes, once an artist has some success, woe to the A&R exec who challenges the artist to write and rewrite and push through creative barriers.

Kalodner says the last time he saw that happen was when Warner Bros. senior VP of A&R **Rob Cavallo** produced and A&R'd Green Day's "American Idiot." "That's a brilliant, spectacular record," he says.

The A&R execs who do push back are often as hated as they are loved. When Kalodner, who is largely responsible for Aerosmith's '90s comeback, made **Steven Tyler** rework his songs to make them more commercially viable, Kalodner says Tyler spouted off in interviews that Kalodner "killed and injured his children."

Without a doubt, Kalodner says he'll miss making music, but he has no regrets. "I'm the luckiest person ever that I got to be around when there was so much talent and to have worked with Ahmet Ertegun and David Geffen and the people at Sony," he says. "I had the best career of anyone ever."

WE WANT MO! As one legend exits, another is coming back. Warner Bros. has brought back former chairman **Mo Ostin** in a consulting capacity. Ostin's legacy as one of the greatest record men ever is secure—he struck a balance between art and commerce that few music execs have ever achieved—but how rewarding will it be for a younger generation, many of them young enough to be Ostin's grandkids, to learn from the master? Instead of folks running around muttering, "They don't make them like Mo anymore" (and admit it, fair or not, we've all heard people say it), maybe his presence can reverse that. Ostin has been spotted in the Burbank, Calif., offices, spies say, but his role is still being defined. ••••



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Puppini Sisters Head Back To The Future

"Forward to the '40s" is the message from the Puppini Sisters, whose lighthearted musical re-creation of the era has drawn widespread media attention for Britain's "new Andrews Sisters."

Marcella Puppini, Stephanie O'Brien and Kate Mullins formed the trio in September 2004. They are signed worldwide to Universal Classics & Jazz, which will release their debut album, "Betcha Bottom Dollar," July 31 in the United Kingdom.

The Puppinis embrace such wartime originals "Boogie Woogie Bugle Boy (From Company B)"—out July 24 as a U.K. single—and "Mr. Sandman" alongside period-style versions of such pop/new wave hits as Blondie's "Heart of Glass," Kate Bush's "Wuthering Heights" and the Smiths' "Panic."

Universal Classics & Jazz A&R/artist development manager Tom Lewis signed the band after seeing it live at London's Trinity College of Music. "They were so fresh, energetic and engaging, I couldn't help laughing out loud," he says. "The '40s revival has been bubbling away for some time—the girls could make it explode."

Lewis describes the trio as "superb musicians who do all their own arrangements" and is hopeful that international releases will follow the album's U.K. appearance. "When I presented the group in New York to other [Universal] territories," he says, "there was a unanimously positive reaction." *—Paul Sexton*

FRESH VENEER: For a singer/songwriter who spends so much time on the road, it's somehow ironic that Sweden's José González owes so much to TV exposure of a cover version.

González wraps a series of North American shows July 3 in New York, four days before hitting the United Kingdom and Europe for festival shows and dates in Australia and New Zealand. He is booked through Monstera (Scandinavia), Windish (North America) and the Agency Group (rest of world).

González's European calling card was "Heartbeats" from debut album "Veneer," as featured in a 2005 TV ad campaign for Sony's Bravia range of high-definition TVs. It was initially a 2003 Swedish hit on Stockholm independent Imperial Recordings, which says domestic shipments are close to 60,000 units. González's "Heartbeats," an acoustic remake of a 2003 single by countrymen the Knife, was a hit in several European countries earlier this year.

London-based indie Peacefrog signed González for European markets, releasing "Veneer" in April 2005, and reports that U.K. sales are nearing 400,000 copies. A September 2005 U.S. release on indie Parasol/Hidden Agenda preceded a major release April 4 on Mute, which has signed him for North America.

González is published by Imperial Music Publishing/Misty Music (Peacefrog Publishing in the United Kingdom). He plans to record his second album in late summer with several songs already written. "The last time I had some restrictions—most of the songs were a verse/refrain structure," González says. "Now I don't want any rules; if it sounds good, it sounds good . . . with just guitar and vocals." *—Jeffrey de Hart and Tom Ferguson*



THE PUPPINI SISTERS

TOP RAP: Italian rapper Fabri Fibra captured the No. 1 spot on the FIMI album chart in early June, becoming the first hardcore local hip-hop artist to do so. His third album, "Tradimento" (Universal), topped the chart in the week after its May 25 release.

The album has attracted widespread publicity for its "politically incorrect" explicit lyrics about gays and women. Although Fibra's lyrics initially limited radio play, Universal Music Italy director of local repertoire Marco Zischka says programmers have been steadily won over by the album's success.

"Successful Italian rap acts have tended to be 'softer' and more commercial," Zischka says. "But 'Tradimento' has already gone gold [40,000 shipments]; we feel this is just the start."

The 26-year-old Fibra (real name Fabrizio Tarducci) previously released "Turbe Giovanili" (2002) and "Mr. Simpatia" (2004) on independent Vibra Records, building an underground following. Zischka adds that Universal has no definitive plans for overseas releases at present.

Fibra is published by Universal/MCA Music Italy. Live bookings are through Milano Concerti. *—Mark Worden*



Classical Score

ANASTASIA TSIOULCAS atsioulcas@billboard.com

Bell Gives Violin 'Voice'

New Album 'Voice Of The Violin' Transforms Vocal Classics Into Strings

Nearly three years ego, Joshua Bell hit some high chart notes with the relaase of his album "Romance of the Violin." That disc encompassed an erray of beloved classical melodies—everything from Puccini's eria "O Mio Babbino Cero" to a theme from Mozert's Piano Concarto No. 21—in errengements for solo violin and orchestra.

Perheps it wes Bell's sweet tone, the album's interesting and epproechable programming choices or the violinist's femous boy-next-door good looks that made the project such e success, but "Romance of the Violin" became a huge hit. For more than two years the album was a fixture on Billboard's classical chart.

Now the effable and perpetually boyish 38-year-old violinist returns with a follow-up mining that same vein of romantic favorites: "Voice of the Violin" arrives Sept. 5 on Sony Classical. Unlike its predecessor, this release features selections takan exclusively from the vocal music canon of opera, song and oratorio, heard in new arrangements for solo violin and orchestra.

Bell might be a wee bit biased, he admits genially, but still confides, "I actually prefer the sound of the violin to any other instrument, including the voice." That's e pretty big admission as instrumentalists are constantly told by teachers that their ideal should be to evoke the tone and phrasing of a human singer. So going toe-to-toe with singers on such chestnuts as Schubert's "Ave Marie," Rachmeninoff's "Vocalise" and Donizetti's eria "Una Furtive Lagrime" from the opera "L'Elisir D'amore," not to mention more unusual choices like Mexican composer Manuel Ponce's 1912 song "Estrellita," placas Bell squarely in some heavy competition.

We wouldn't bet against him. Judging by the success of "Romance of the Violin," Bell's enduring popularity since his teenage sterdom and a well-timed guest eppearence on this new album by the soprano of the day, Anna Netrebko (joining Bell for the Richard Strauss song "Morgen!"), it seems a sure bet that this "Voice" will be heard on the charts for some time to come.

ON THE TUBE: The San Francisco Symphony end its music director Michael Tilson Thomas recently announced the launch of a nationally distributed PBS series, "Keeping Score," which will begin airing in November. (Future seasons are scheduled already for 2008 and 2010.) The first season's three episodes explore music of Beethoven, Stravinsky and Copland in three hourlong documentarias and two live-concert programs. In addition, "Keeping Score" will have a significant online component (keepingscore .org), provide an aducation program end professional development training for teachers in K-12 classrooms end will also encompass eight 60-minute public radio programs celled "The MTT Files," hosted by Tilson Thomas and co-produced with American Public Media.

NEW & NOTEWORTHY: The DVD of last summer's Salzburg Fastival mega-hit production of Verdi's "La Traviata," starring Anna Netrebko, tenor Rolando Villazon end beritone Thomas Hampson, conducted by Carlo Rizzi (Deutsche Grammophon, June 13) . . . Two for tha Mozart 250th birthday anniversary year: First, "Die Zauberflote," conducted by Claudio Abbado with bass Rene Pape, sopranos Dorothee Roschmenn and Erika Mikiosa, end tenor Christoph Strehl; and elso Rene Jacobs leading Mozart's "La Clemenza di Tito" with tenor Merk Pedmore, soprano Alexandrine Pendatchanska end mezzo Bernarda Fink (Harmonie Mundi, Sept. 12). ••••



BELL

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



JOHNNY CASH
American V: A Hundred Highways
Producer: *Rick Rubin*
Lost Highway
Release Date: *July 4*
With his heart broken and his health failing, Johnny Cash saddled up one last time with Rick Rubin for the final curtain on both a career and one of the most remarkable collaborations in music history. Cash's swan song is uplifting and incredibly sad as he approaches his mortality with characteristic stoicism and courage. Perhaps the most intimate of an intimate series, "American V" puts Cash in our living room as he offers perspective on faith ("God's Gonna Cut You Down," "I Came to Believe,") death (Bruce Springsteen's "Further On [Up the Road]," "On the Evening Train") and, of course, love (Gordon Lightfoot's "If You Could Read My Mind"). A lifelong fascination with trains comes full circle with Cash's final ride, "Like the 309," said to be the last song he ever wrote. Rubin here affords Cash a graceful exit rarely seen in music.—*RW*



CUT CHEMIST
The Audience's Listening
Producer: *Cut Chemist*
Warner Bros.
Release Date: *July 11*
Woven through with turntable wizardry, innumerable samples and a smattering of live instrumentation, former Jurassic 5 DJ Cut Chemist's solo debut expertly tows the line between old-school hip-hop homage and forward-looking experimentation. This aurally nutritious blend tastes best on the lilting "The Garden," which imagines "Future Days"-era Can jamming with Os Mutantes, and the hazy, head-nodding "Spoon," which matches longtime pal DJ Shadow toke for toke in stoner friendliness. "2266 Cambridge" is a neighborhood drive-by set to a soulful backdrop, while hip-hop takes center stage on the humorous romantic tale "What's the Altitude" featuring Hymnal and the Eric B. & Rakim-worthy "Storm" featuring Edan and Mr. Lif. Finally, a DJ album that doesn't need big-name guests or tired gimmicks to get its music and message across.—*JC*



RAMBLIN' JACK ELLIOTT
I Stand Alone
Producer: *Ian Brennan*
Anti-
Release Date: *July 11*
Elliott stays the course to a satisfyingly engaging degree on this new set, which is stripped bare similar to Anti-'s recent Bettye LaVette album. Now in his 80-odd year of laying down dusty folk, Elliott really does stand alone here, applying his dust-bowl guitar and dirt-road vocals to tracks about pleasingly archetypal folk elements: trains ("Engine 143"), old dogs ("My Old Dog and Me") and lovers in various states of leaving or gone ("Honey, Where You Been So Long?"). Like a sly, old grandfather, Elliott furnishes the occasional wink ("Arthritis Blues," which is probably not a joke, come to think of it) and deferential, judicious guest turns by Lucinda Williams and Flea. But this is pure, no-frills stuff, the sound of a ragged master doing what comes so naturally.—*JV*

SINGLES



GODSMACK Shine Down (4:59)
Producer: *Sully Erna*
Writer: *S. Erna*
Publishers: *Universal Music Publishing/ Meeengya Music (ASCAP)*
Republic Records/Universal Records
Godsmack gives its sound a unique perk by whipping out a bluesy harmonica for "Shine Down." The instrument conjures images of fervent revivals in the heat of the Deep South, playing into the single's messages of hard-won sobriety and spiritual renewal, themes songwriter/singer Sully Erna has been praising after a harrowing 2005. The words "And I know I've been away too long/All these years I've been hiding/I'm feeling I'm coming strong" say it all. Erna's handle on the production makes "Shine Down" sound less canned than previous efforts, another move in the song's favor. Drummer Shannon Larkin steadily leads the way with a lot of crash, setting a determined pace you can imagine someone using as a guide to help them move forward. Pretty inspiring.—*CLT*



JOHN MAYER
Waiting On the World to Change (3:20)
Producers: *John Mayer, Steve Jordan*
Writer: *J. Mayer*
Publishers: *Sony/ATV/ Specific Harm, ASCAP*
Columbia
John Mayer is already off to a blockbuster start at adult top 40 radio—No. 27—with "Waiting On the World to Change," marking his highest debut ever at the format. Unlike his Grammy Award-lauded softie signature "Daughters," "World" lobs a controversial lyric that dares to question right-wing politics and the queries surrounding the enduring war in Iraq: "When you trust your television/What you see is what you get/Cause when they own the information/They can bend it all they want." Melodically, it's still a smooth ride with Mayer's serene vocal easing the message into more of a plea than an assault. His action on the charts, however, is a different matter: No. 1 is all but a given at adult top 40 and triple-A.—*CT*

ALBUMS

POP

CORINNE BAILEY RAE
Corinne Bailey Rae
Producers: *various*
Capitol
Release Date: *June 20*
In March, Corinne Bailey Rae's self-titled debut landed in the top spot of the U.K. albums chart. While this feat will unlikely repeat in the United States, a debut recording as fine as this one deserves immediate attention. The Leeds native, who had a hand in writing all the album's songs, has a style that, depending on the track, recalls Rickie Lee Jones, Alicia Keys, Lizz Wright, Billie Holiday and Sia. Album opener "Like a Star" is breathtakingly beautiful and sets the tone for the delights that follow. Highlights inciude such funked-up jams as "Put Your Records On" and "I'd Like To," as well as the disco-kissed "Call Me When You Get This." Songs like "Breathless" and "Choux Pastry Heart" detail the ups and downs, respectively, of love. Throughout, enchantment reigns supreme.—*MP*

ROCK

BENEVENTO/RUSSO DUO
Play Pause Stop
Producers: *Matt Chamberlain, Tom Biller*
Butter Problems/ Reincarnate Music
Release Date: *July 11*
This is an album of cinematic scope—a mini-epic, really. Colorful head trips abound, with Marco Benevento's evocative, spiraling organ, piano and synth excursions and Joe Russo's propulsive yet elegant drum workouts tracking our two heroes across deep-space voids (the title track), Parisian street fairs ("Something for Rockets"), subterranean rock clubs ("Hate Frame") and the muddy Mississippi ("Memphis"). Guitar, bass, accordion and other noise-makers are given memorable cameos, but vocals are virtually absent, only adding to the sense of intoxication created by these acid-drenched soundscapes. But take note: There's probably more here for the brooding Arcade Fire or Tortoise fan than the twirling neo-hippie despite the group's intermittent hookups with ex-members of Phish. Above all, the disc is a celebration of holding down the center while stretching out to touch the edges.—*SV*

BUTCH WALKER
The Rise and Fall of Butch Walker and the Lets Go Out Tonites
Producer: *Butch Walker*
Epic
Release Date: *July 11*
Self-consciousness is never really sexy, but producer/singer/ songwriter Butch Walker is going for it anyway. Blessed with a breathtakingly self-centered title (a reference to Bowie's "Ziggy Stardust"), his third solo album marinates power-pop hooks and polished guitars in a glam-rock sauce. Like Bowie's 1972 masterpiece, "The Rise" is a concept album, albeit one about a guy in a $10-per-drink bar, "pretty strung out for a girl" ("Bethamphetine"). Retro-styled party starters like the Marc Bolan rip-off "Hot Girls in Good Moods" and the Bowie-esque "The Taste of Red" are slick and catchy, but feel cool and calculated. The problem is that Walker is hopelessly aware of what he's doing—he picks titles like "Song w/o Chorus" or "This Is the Sweetest Little Song"—and doesn't offer a voice that is his own.—*SP*

PETER GAMMONS
Never Slow Down, Never Grow Old
Producer: *Mike Denneen*
Rounder
Release Date: *July 4*
The phrase "ESPN reporter covers track from 'London Calling' " is not necessarily one that elicits great faith, but the longtime baseball guru proves he knows his stuff on this surprisingly enjoyable detour. Gammons sounds like the network's answer to John Hiatt on heartland rock covers of Warren Zevon's "Model Citizen," the Clash's "Death or Glory" and his own "She Fell From Heaven," while indulging a who-knew blues side on "Tanqueray" and "Love's Made a Fool of You." As befits his Boston roots, Gammons enlists a roster of Red Sox past and present here: Bronson Arroyo, Tim Wakefield, Kevin Youkilis, Trot Nixon and even GM Theo Epstein show up to supply vocals and guitar as do George Thorogood, Juliana Hatfield and Letters to Cleo's Kay Hanley. Proceeds benefit Epstein's Foundation to Be Named Later.—*JV*

JAZZ

SKERIK'S SYNCOPATED TAINT SEPTET
Husky
Producer: *Skerik*
Hyena
Release Date: *June 27*
Skerik's new album opens with what sounds like an ominous fleet of bombers approaching overhead, superimposed by a horn-layered lament. But then the tenor-saxophone leader and his hip, tight septet bloom into a lyrical, Hammond B-3-led rhythm with electronic effects and sauntering horn lines. Add to that such contrary descriptors as trad-infused/ nonconforming, swinging/shredding, soulful/skanky, sprightly/ urgent, and you've got one of this year's best jazz CDs that shines from start to finish. Skerik and crew pull off the improbable—combining curiosity and freedom from constraints to record a delightfully unpredictable journey of tunes both harsh and beautiful. Highlights include "Go to Hell, Mr. Bush," where the president gets bashed by flute/Wurlitzer impressionism and horn exclamations, and the gleeful, happy-feet "Summer Pudding."—*DO*

ELECTRONIC

PEACHES
Impeach My Bush
Producer: *Peaches*
XL Recordings
Release Date: *July 11*
Despite the most unsubtle title, Peaches' new album does not abandon her regular rapport of raunch for politics. Replete with references to her "pleasure dome," continued on >>p50

REVIEWS

SINGLES

from >>p49

"the shocker" and "slippery d***," Peaches remains safely inside the realm of horny electro while also offering a handful of rock tunes featuring folks like Joan Jett ("You Love It") and Josh Homme and Feist ("Give 'Er"). While part of Peaches' schtick is her repetitive, lyrical tag lines, such as "Two guys for every girl/Every girl," the latter half of the album moves away from this purely rhythmic-centered habit and into, well, songs and melodies. Her big sense of humor and little sense of shame should help keep "Impeach" in rotation for incumbent spins.—*KH*

FERRY CORSTEN
L.E.F.
Producer: *Ferry Corsten*
Ultra Records
Release Date: *July 11*

▶ Trance is America's favorite genre of dance music, and no one makes it for the masses better than Dutchman Ferry Corsten. The prolific producer and world-touring DJ doesn't go for dramatic, string-laden opuses. Instead, he layers humming synths and punchy basslines into a giant cacophony of electronic power-pop. Hence the title of his second full-length—Loud. Electronic. Ferocious. The album's 16 glow stick-cracking tracks are nonstop and gleefully over the top, like a Bruckheimer summer blockbuster. Already a hit, "Fire" features Duran Duran's Simon LeBon crooning the ultimate raver love song in an ingenious blend that's as much dance as pop. "Beautiful" is a big wet slab of arena trance, while "Watch Out" punks out with a sped-up riff and pogo pulse. Brain food it's not, but "L.E.F." is vivid, fun and expertly constructed.—*KM*

FOLK

JOHN GORKA
Writing In the Margins
Producer: *Rob Genadek*
Red House
Release Date: *July 11*

★ The best singer/songwriters are often the ones who deserve wider recognition, and that includes John Gorka. His latest effort, "Writing in the Margins," is a pleasure, a deftly mixed bag of a dozen tunes, including a pair of finely wrought covers: Townes Van Zandt's "Snow Don't Fall" and Stan Rogers' "The Lockkeeper." The remaining 10 tracks offer choice moments like "When You Sing," Gorka's very cool tribute to the wondrous Mavis Staples, complete with horns. It's modern folk with a touch of soul. The title track is a poignant soldier's tale that's more personal than political, while "I Miss Everyone" has a pronounced country lilt worthy of Asleep at the Wheel and a nice backing vocal from Lucy Kaplansky. This is one of Gorka's most impressive outings.—*PVV*

NEW & NOTEWORTHY

CSS
Cansei De Ser Sexy
Producer: *Adriano Cintra*
Sub Pop
Release Date: *July 11*

Brazilian electro-pop group CSS has figured out two things: The Internet can get you a record deal, and everything goes better with booze. You see, Sub Pop picked up "Cansei De Ser Sexy" (Brazilian for "tired of being sexy") after the amateur dance punks garnered a sizable fan base via the Web. "Cansei De Ser Sexy" buzzes with erratic synth beats ("Alala"), wry lyrics ("Art Bitch") and Le Tigre-style shout-outs ("Patins"), plus an ode to the sextet's apparent vice of choice (the aptly titled "Alcohol"). All the elements for a smart, catchy dance-rock album seem to be in place, but the final product still remains slightly unstructured and rehashed. Nothing CSS can't fix with a few beers, though.—*JM*

VITAL REISSUES

ARETHA FRANKLIN
Live at Fillmore West
Producers: *Jerry Wexler, Arif Mardin*
Rhino
Release Date: *July 11*

Aretha Franklin's three-night gig at San Francisco's Fillmore West birthed a seminal 1971 live album, reissued in 2005 as a limited, two-CD set. Commemorating its 35th anniversary, Rhino has compiled a second double-CD of the original recording (including two formerly edited tracks in their entirety) and a second disc of rare alternate versions from the now out-of-print limited edition. The revivalist vibe remains just as intense and electric as it was 35 years ago. Franklin's scorching vocals are backed by an A-list band (featuring organ wizard Billy Preston and sax virtuoso King Curtis), serving up an eclectic, rock-meets-soul menu that veers from the classic "Respect" to covers of "Bridge Over Troubled Water" and "Eleanor Rigby" that Franklin makes her own. Still worth the price of admission alone is Franklin trading electric piano and vocal stylings with Ray Charles on "Spirit In the Dark."—*GM*

www.billboard.com
THIS WEEK ON .com

ADDITIONAL REVIEWS:

- Brightblack Morning Light, "Brightblack Morning Light" (Matador)
- Dr. Octagon, "The Return of Dr. Octagon" (OCD)
- The Mike Bowling Group, "Graceland" (Daywind)

POP

KATHARINE McPHEE
Somewhere Over the Rainbow/My Destiny (3:30/3:47)
Producers: *David Foster/Harry Sommerdahl, Brad Gilderman*
Writers: *various*
Publishers: *various*
RCA

Last issue, "American Idol" season five victor Taylor Hicks became the fourth series champ to top The Billboard Hot 100, as his "Do I Make You Proud" ruled at retail. Cross-format radio response for the formulaic song has been tepid, with even his Soul Patrol die-hards admitting that the song is hardly hitworthy. Runner-up Katharine McPhee's double-A-side launch single appears to be even more clearly intended as little more than a souvenir single: Original radio contender "My Destiny" has actually been demoted to track No. 2 (perhaps after "American Idol" judges all but deemed it lame) behind a studio cover of "Somewhere Over the Rainbow," which she performed multiple times on the show. Her performances? Lovely, but excruciatingly processed. Her potential? Without a particularly entrenched image, she is RCA's to mold. Which could mean all . . . or nothing.—*CT*

R&B

PITBULL Bojangles (3:46)
Producer: *Jonathan "Lil Jon" Smith*
Writers: *J. Smith, A. Perez*
Publishers: *Songs of TVT/Marimbero Music, BMG Music Publishing*
TVT

Pitbull's latest Lil Jon-generated club effort, "Bojangles" (the first from his upcoming sophomore album "El Mariel"), doesn't stray much from previous singles "Toma" and "Shake." But no matter, because buoyant basslines and heavy synths are in vogue (check DJ Khaled's "Holla at Me" or Lil Jon's "Snap Yo Fingers"). Like the latter cut, "Bojangles" relies more on call-outs and dance commands ("baby turn around," "bring it back") than lyrical finesse. But this type of song, with its energetic beat and reggaetón zest, is tailor-made for hip-hop and Latin formats. The cut is already gaining airplay on urban radio and steadily rising on Billboard's Latin Rhythmic chart.—*CH*

ROCK

ALIEN ANT FARM Forgive & Forget (2:59)
Producer: *Jay Baumgardner*
Writer: *Alien Ant Farm*
Publishers: *various*
El Tonal/New Door/Universal

▶ Alien Ant Farm made some noise in 2001 with debut album "ANThology," which struck platinum at least in part due to its amphetamine-charged cover of Michael Jackson's "Smooth Criminal." Five years later, the California act has weathered heavy-duty changes (injuries from a fatal bus accident, lineup shifts, its label folding), but is still plugging away with third record "Up in the Attic," due July 18. First single "Forgive & Forget" does not reference those dramas. Instead, it vents about plying a beautiful, hoity-toity girl with everything she wants ("Purses and lockets/Made out of my pocket"), only to get dumped many dollars later. Dryden Mitchell reels off the lyric like a caffeinated spoken-word artist, backed by Mike Cosgrove's hollow drums and a repetitive chord or three by guitarist Joe Hill. With summer heartbreaks around the corner, it'll give hardworking Joes something to drown in their beer with.—*CLT*

SYSTEM OF A DOWN Kill Rock 'n Roll (2:33)
Producers: *Rick Rubin, Daron Malakian*
Writer: *D. Malakian*
Publishers: *various*
Columbia

▶ The thinking metal fan's band, System of a Down simultaneously slices and slams into its songs—a double-edged assault. It's no different on "Kill Rock 'n Roll." A tight, clean guitar churns into mounting drums and moans until it booms into a fast, tough track. Guitarist/singer Daron Malakian and singer Serj Tankian share duties, layering voices charged with barbs, starting with the line, "So I felt like the biggest asshole/When I killed your rock 'n roll," then take a punky shot at posers with "mow down the sexy people." It's this knack for self-awareness with humility that sets SOAD apart from its humorless, self-loathing peers. The guys do descend into their trademark gibberish with a line about eating grass that's just strange, but it's still easy to picture a venue full of kids shouting along to it. Not a bad kicker to jump-start the group again at modern rock from its "Mezmerize/Hypnotize" double album, as it preps for Ozzfest.—*MB*

NEW & NOTEWORTHY

SANDI THOM I Wish I Was a Punk Rocker (With Flowers In My Hair) 2:31
Producers: *Ian Brown, Stephen Darrell Smith*
Writers: *S. Thom, T. Gilbert*
Publisher: *P&P/EMI Columbia*

★ Ending Gnarls Barkley's brow-raising seven-week run, Scottish folk-pop newcomer Sandi Thom has already scored a No. 1 U.K. single with this naked a cappella anthem that relies on her strikingly potent pipes, sparse percussion and a lyric that commands immediate attention. "I was born too late/To a world that doesn't care," she sings with an achy, old-soul voice that suggests Janis Joplin waking up in an Internet café, dazed and confused. Born in 1981, Thom "misses" the days "When record shops were on top/And vinyl was all that they stocked/And the super info highway was still drifting out of space." Intelligent and moving, this gorgeously stripped ballad is building top 40 airplay; whether it will become a massive radio hit is unlikely, but not impossible. Nostalgia is a powerful thing.—*SP*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Molly Brown, Jonathan Cohen, Katie Hasty, Clover Hope, Kerri Mason, Jill Menze, Gail Mitchell, Dan Ouellette, Michael Paoletta, Sven Philipp, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.
CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



OVER AND UNDER

With 98,000 copies sold, Vens Werped tour act Underoeth bows at No. 2 on The Billboard 200. It is the best rank by a Christian album since LeAnn Rimes placed "You Light Up My Life" at No. 1. Underoath's "Define the Great Line" also enters Top Christian Albums at No. 1.

SAY 'GRACE'

Another Christian artist, Todd Agnew, makes a surprising bow at No. 1 on Top Pop Catalog Albums with 2005 outing "Grace Like Rain." The set's 972% gain is attributed to a $5 sale price at Family Christian Stores, the largest chain in the Christian music market.



TASTE OF BRAZIL

Seu Jorge's "Cru" bullets 10-S (up 70%) on Top World Albums after he played the Stern Grove Festival in San Francisco, with that market accounting for 40% of the title's sales. Jorge also moves S-2 with "The Life Aquatic Studio Sessions," up by 2%.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Nelly Furtado is No. 1 on two continents, with two "Loose" tracks. "Promiscuous" (Mosley/Geffen) is the first U.S. chart-topper for Furtado and featured artist Timbaland. Meanwhile, "Maneater" is No. 1 on the U.K. singles chart for the third week. Furtado is the first artist to have simultaneous different No. 1 songs since Usher's "Confessions Part II" ruled in the United States while "Burn" shined across the pond.

>>Fred Bronson also reports on two Motown legends who make chart returns: Smokey Robinson and Diana Ross. Plus, is George Headed Strait for No. 1, and will he eclipse Conway Twitty? Fred also bestows Hilton Honors on Paris, whose "Stars Are Blind" is the third-highest new entry of 2006 on The Billboard Hot 100.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Furtado Scores Daily Double; Digital's Sales Boost

Even in a soft sales week, the Interscope labels and Universal Music Group Distribution (UMGD) find reasons to celebrate, a party led by the triumphant return of **Nelly Furtado**.



Furtado bows at No. 1 on The Billboard 200, giving hope to any artist who had trouble finding traction after a big-time freshman album. Her first set hit No. 24 on the big chart in 2001 on its way to double-platinum status but her 2003 follow-up "Folklore" had to settle for a gold certification and a chart peak of No. 38.

She also becomes the first artist since Ne-Yo, in the March 18 issue, to simultaneously lead the album chart and The Billboard Hot 100, as the latter sees lead track "Promiscuous" jump 3-1. Only three artists managed that feat in all of 2005: **50 Cent**, **Mariah Carey** and **Kanye West**.

Aside from being her first top 10 album, the opening shot of 219,000 copies obviously represents her biggest sales week by far. Rookie set "Whoa, Nelly!" did 100,000 copies during Christmas week of 2001 and 73,000 the frame before that, marks that 2003's "Folklore" could not match.

Furtado's is one of five albums that Interscope claims among the chart's first nine slots and one of seven that UMGD holds in the top 10. She is also the third straight artist from the Interscope family to lead the big chart, following one-week turns by **Busta Rhymes** and **AFI**.

That streak might grow to four weeks next issue, as chains' first-day sales suggest Vagrant's **Dashboard Confessional** will open in the range of 150,000 copies. But don't ship the next bottle of champagne to Interscope just yet. At least two professional chart watchers think the new album from Universal Motown's **India.Arie** could roll a similar number, so we might see a tight race.

DOWN, BUT UP: Comparing album sales to those of the same week last year starts to feel like predicting whose photo you'll see on the cover of the next issue of lifestyle magazine O. You already kind of know what the picture will look like before you look at it.

Oprah Winfrey's image greets you with every passing edition of O, and since the early going of 2006, album sales have consistently trailed those set by last year's tracking weeks, except in cases where the calendar has kicked a gift-giving occasion from one frame to another.

So, with only one album surpassing 100,000 copies, the sales week that ended June 25 lags the comparable 2005 stanza by 7.8%, which widens the year-to-date gap from 3.8% last issue to 3.9%. That slide happens despite the fact that digital album sales have more than doubled over the same period last year, from 6.2 million to 14.1 million.

Mind you, the sky isn't falling. Add the à la carte sale of digital tracks to the mix and you have a positive picture—regardless of whether you want to use 10 tracks or a larger number to calculate "track equivalent album sales"—with the track category improving by 77.3% during the first 25 weeks of the year.

Add master ringtones to the mix and the picture becomes even brighter. Performing rights organization BMI estimates ringtone sales will rise from $500 million in 2005 to $600 million in 2006, with mastertones driving that growth. We'll have more specific metrics on that market segment when Nielsen RingScan rolls out later this summer.

That said, the album—whether sold on vinyl, tape, CD or digital download—has carried the music industry's mail since the '70s. Although music companies are shaped differently now than they were a few years ago, have they retooled sufficiently to make dollars and sense from the new realities that continue to unfold?

NEW DAY: The strong start by U.K. newcomer **Corinne Bailey Rae**, who defies cookie-cutter classification yet opens at No. 17 on The Billboard 200 (40,000 copies), shows how changing dynamics can yield positive results.

If you subtracted the 3,000 sales that she derives from Internet orders and digital downloads and about 5,000 copies sold at Starbucks, Bailey Rae would have fallen shy of the top 20.

Release-week visits to "Live With Regis and Kelly" and "Good Morning America" and exposure from VH1 and VH1 Soul help compensate for the lack of a large-audience radio format. ▪▪▪▪

Market Watch

A Weekly National Music Sales Report

For week ending June 25, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,394,000	153,000	11,038,000
Last Week	10,406,000	253,000	10,894,000
Change	-9.7%	-39.5%	1.3%
This Week Last Year	10,193,000	259,000	6,063,000
Change	-7.8%	-40.9%	82.1%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	271,740,000	261,018,000	-3.9%
Digital Tracks	152,187,000	269,761,000	77.3%
Store Singles	2,473,000	1,886,000	-23.7%
Total	**426,400,000**	**532,665,000**	**24.9%**
Albums w/TEA*	286,958,700	287,994,100	0.4%

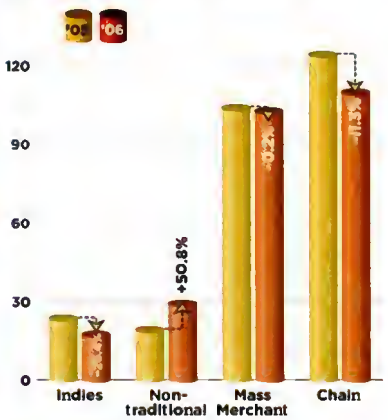
*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

SALES BY ALBUM FORMAT

CD	263,466,000	245,809,000	-6.7%
Digital	6,212,000	14,084,000	126.7%
Cassette	1,474,000	677,000	-54.1%
Other	588,000	448,000	-23.8%

Year-To-Date Album Sales By Store Type



See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE Billboard 200

SALES DATA COMPILED BY Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK NELLY FURTADO / MOSLEY/GEFFEN 006308*/INTERSCOPE (13.98)	Loose		1
2	NEW		1	UNDEROATH / SOLID STATE 42658*/TOOTH & NAIL (15.98) ◆	Define The Great Line		2
3	2	2	6	DIXIE CHICKS / COLUMBIA 80738/SONY MUSIC (18.98)	Taking The Long Way	■	1
4	NEW		1	KEANE / INTERSCOPE 008855 (13.98)	Under The Iron Sea		4
5	1	–	2	BUSTA RHYMES / AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
6	4	5	24	SOUNDTRACK / WALT DISNEY 861426 (12.98)	High School Musical	2	1
7	NEW		1	FIELD MOB / DTP/GEFFEN 006190*/INTERSCOPE (13.98)	Light Poles And Pine Trees		7
8	11	11	7	GNARLS BARKLEY / DOWNTOWN 70004*/ATLANTIC (13.98)	St. Elsewhere		8
9	3	1	3	AFI / TINY EVIL 008854*/INTERSCOPE (13.98)	Decemberundarground		1
10	6	7	3	SOUNDTRACK / WALT DISNEY 861349 (18.98)	Cars		6
11	8	8	12	RASCAL FLATTS / LYRIC STREET 165038/HOLLYWOOD (18.98)	Me And My Gang	2	1
12	13	9	9	GREATEST GAINER RIHANNA / SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	●	9
13	7	6	7	RED HOT CHILI PEPPERS / WARNER BROS. 49996 (22.98) ◆	Stadium Arcadium	■	1
14	9	3	3	YUNG JOC / BLOCK'S HAD BOY SOUTH 83937*/AG (18.98)	New Joc City		3
15	NEW		1	DONELL JONES / LAFACE 52138 ZOMBA (18.98)	Journey Of A Gemini		15
16	15	10	12	VARIOUS ARTISTS / UNIVERSAL FAMILY/SONY BMG MUSIC ZOMBA 006291/UME (18.98)	NOW 21		2
17	NEW		1	CORINNE BAILEY RAE / CAPITOL 66487 (12.98)	Corinne Bailey Rae		17
18	10	4	3	ICE CUBE / LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		4
19	24	21	29	PANIC! AT THE DISCO / DECADANCE 977/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	●	19
20	17	15	30	SHAKIRA / EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2	■	9
21	5	–	2	THREE DAYS GRACE / JIVE 81504 ZOMBA (18.98)	One - X		6
22	16	13	28	CARRIE UNDERWOOD / ARISTA/ARISTA NASHVILLE 51197 RMG (18.98)	Some Hearts	3	2
23	20	23	41	THE PUSSYCAT DOLLS / A&M 003374/INTERSCOPE (13.98)	PCD	■	5
24	21	24	36	NICKELBACK / ROADRUNNER 618300 IDJMG (18.98)	All The Right Reasons	3	1
25	NEW		1	GUSTER / REPRISE 49965/WARNER BROS. (18.98)	Ganging Up On The Sun		25
26	23	22	18	TIM MCGRAW / CURB 78631 (18.98)	Greatest Hits Vol 2: Reflected	■	2
27	25	17	30	JAMES BLUNT / CUSTARD/ATLANTIC 97258*/AG (18.98)	Back To Bedlam	2	2
28	22	14	8	TOOL / TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
29	33	30	25	THE FRAY / EPIC 91933/SONY MUSIC (11.98)	How To Save A Life	●	25
30	30	19	31	CHAMILLIONAIRE / UNIVERSAL MOTOWN 005423* UMRG (13.98)	The Sound Of Revenge	■	10
31	12	25	21	ANDREA BOCELLI / SUGAR/DECCA 006068/UNIVERSAL CLASSICS GROUP (13.98)	Amore	■	3
32	36	32	17	NE-YO / DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
33	NEW		1	MADONNA / WARNER BROS. 49990 (32.98 CD/DVD) ◆	I'm Going To Tell You A Secret (Soundtrack)		33
34	32	26	18	T.I. / GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ◆	King	■	1
35	34	20	6	ANGELS AND AIRWAVES / SUBTONE/GEFFEN 006758/INTERSCOPE (13.98)	We Don't Need To Whisper		4
36	26	31	7	NICK LACHEY / JIVE 81257 ZOMBA (18.98)	What's Left Of Me	●	2
37	20	29	11	TOBY KEITH / SHOW DOG NASHVILLE 006278 (18.98)	White Trash With Money	■	2
38	41	34	12	BLUE OCTOBER / UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
39	37	37	29	KT TUNSTALL / RELENTLESS 50329 VIRGIN (12.98)	Eye To The Telescope	●	33
40	NEW		1	SOUNDTRACK / UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift		40
41	27	42	35	JOHNNY CASH / LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	2	5
42	42	36	8	THE WRECKERS / MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ◆	Stand Still, Look Pretty		14
43	54	46	11	BUCKCHERRY / ELEVEN SEVEN 001 (13.98)	15		43
44	31	33	8	BRUCE SPRINGSTEEN / COLUMBIA 82667*/SONY MUSIC (19.98 DD) ◆	We Shall Overcome: The Seeger Sessions	●	3
45	29	18	8	SOUNDTRACK / RCA 85757 RMG (18.98)	American Idol Season 5: Encores		3
46	19	28	17	ALAN JACKSON / ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	●	4
47	53	41	27	MARY J. BLIGE / MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
48	45	43	62	KELLY CLARKSON / RCA 84481*/RMG (18.98)	Breakaway	5	8
49	43	49	91	RASCAL FLATTS / LYRIC STREET 165040/HOLLYWOOD (18.98)	Feels Like Today	4	1
50	39	49	33	KENNY CHESNEY / BNA 72960 SBN (18.98)	The Road And The Radio	2	1
51	35	35	8	PEARL JAM / J 71487 RMG (18.98)	Pearl Jam		2
52	NEW		1	COUNTING CROWS / GEFFEN 006968/INTERSCOPE (13.98)	New Amsterdam: Live At Heineken Music Hall February 4-6, 2003		52
53	58	66	21	HINDER / UNIVERSAL REPUBLIC 005393/UMRG (9.98)	Extreme Behavior		53
54	RE-ENTRY		38	THREE 6 MAFIA / HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ◆	Most Known Unknown	■	3
55	52	50	62	KEITH URBAN / CAPITOL (NASHVILLE) 77488 (18.98)	Be Here	3	3
56	65	54	88	THE ALL-AMERICAN REJECTS / DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	■	9
57	64	53	8	TAKING BACK SUNDAY / WARNER BROS. 49[illegible] (18.98)	Louder Now	●	2
58	50	57	89	DIERKS BENTLEY / CAPITOL (NASHVILLE) 66475 (18.98) ◆	Modern Day Drifter	■	9
59	66	70	8	WOLFMOTHER / MODULAR 041/INTERSCOPE (11.98)	Wolfmother		22
60	105	106	40	PACE SETTER BON JOVI / ISLAND 005573/IDJMG (18.98) ◆	Have A Nice Day	■	2
61	55	58	36	LITTLE BIG TOWN / EQUITY 3010 (13.98)	The Road To Here	●	51
62	38	40	8	GODSMACK / UNIVERSAL REPUBLIC 006548/UMRG (13.98)	IV	●	1
63	57	47	7	THE ISLEY BROTHERS FEATURING RONALD ISLEY / DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		8
64	51	63	40	BRAD PAISLEY / ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	■	2
65	49	55	72	MICHAEL BUBLE / 143/REPRISE 48946/WARNER BROS. (18.98) ◆	It's Time	■	7
66	44	62	8	MARK KNOPFLER AND EMMYLOU HARRIS / NONESUCH 441540/WARNER BROS. (18.98)	All The Roadrunning		17
67	56	38	11	DANIEL POWTER / WARNER BROS. 49931 (18.98)	Daniel Powter	●	8
68	60	44	8	THE RACONTEURS / THIRD MAN 21306*/[illegible] (18.98)	Broken Boy Soldiers		7
69	18	18	3	VARIOUS ARTISTS / JACK/WARNER BROS. (NASHVILLE) 44252/WRN (18.98)	Blue Collar Comedy Tour: One For The Road		18
70	58	59	29	JACK JOHNSON / BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)	■	1
71	46	12	3	DJ KHALED / TERROR SQUAD 4118 KOCH (17.98)	Listennn: The Album		12
72	14	–	2	BILLY JOEL / COLUMBIA 85[illegible]/SONY MUSIC (29.98)	12 Gardens Live		14
73	67	60	26	NATASHA BEDINGFIELD / EPIC [illegible]/SONY MUSIC (11.98) ◆	Unwritten	●	26
74	80	27	3	VARIOUS ARTISTS / SIDEONEDUMMY 1291 (9.98)	Vans Warped Tour 2006 Compilation		27
75	NEW		1	CUTE IS WHAT WE AIM FOR / FUELED BY RAMEN 067 (13.98)	The Same Old Blood Rush With A New Touch		75
76	69	75	22	JOSH TURNER / MCA NASHVILLE 064744/UMGN (13.98)	Your Man	●	2
77	73	64	39	SEAN PAUL / VP ATLANTIC 83788*/AG (18.98)	The Trinity	■	7
78	61	45	8	DON OMAR / VI 006642/MACHETE (15.98)	King Of Kinge		7
79	72	71	85	THE BLACK EYED PEAS / A&M 004344*/INTERSCOPE (13.98 & 9.98)	Monkey Business	3	2
80	59	67	8	PHIL VASSAR / ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1		10
81	63	51	15	FORT MINOR / MACHINE SHOP 49953/WARNER BROS. (18.98) ◆	The Rising Tied		51
82	74	91	89	JACK JOHNSON / JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	2	2
83	118	127	19	30 SECONDS TO MARS / IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		44
84	82	73	12	VARIOUS ARTISTS / WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ...Their Way!		18
85	75	79	118	GUNS N' ROSES / GEFFEN 001114/INTERSCOPE (19.98)	Greatest Hits	3	3
86	40	65	7	PAUL SIMON / WARNER BROS. 49982 (18.98)	Surprise		14
87	86	76	7	SNOW PATROL / POLYDOR A&M 008875/INTERSCOPE (13.98) ◆	Eyes Open		34
88	87	91	29	KORN / VIRGIN 45489 (18.98)	See You On The Other Side	■	8
89	90	84	30	CHRIS BROWN / JIVE 82876[illegible]/ZOMBA (18.98) ◆	Chris Brown	■	2
90	62	72	43	BROOKS & DUNN / ARISTA NASHVILLE 80846/SBN (19.98)	Hillbilly Deluxe	●	9
91	95	149	28	DADDY YANKEE / EL CARTEL 007035/INTERSCOPE (12.98) ◆	Barrio Fino: En Directo	●	24
92	47	74	7	NEIL YOUNG / REPRISE 44335/WARNER BROS. (19.98)	Living With War		10
93	103	97	15	E-40 / SICK WID' IT/EMI 49903/WARNER BROS. (18.98)	My Ghetto Report Card		3
94	92	82	29	EMINEM / SHADY AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	1
95	96	86	18	FLYLEAF / OCTONE 50005 (9.98)	Flyleaf		80
96	76	88	86	TRACE ADKINS / CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	■	11
97	102	121	48	DANE COOK / COMEDY CENTRAL 8034 (19.98 CD/DVD) ◆	Retaliation	■	4
98	94	85	89	FALL OUT BOY / FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree	2	9
99	88	78	8	AVANT / MAGIC JOHNSON/GEFFEN 000875*/INTERSCOPE (13.98)	Director		4
100	99	89	75	SUGARLAND / MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	2	10



Best new artist Grammy Award nominee returns with second album, now chart peak and best sales week ever (75,000).



The U.K. singer's album, which hit No. 1 in her homeland earlier this year, bows with a handsome 40,000.



Quirky act notches its best sales week (30,000) and a new chart high. Band's tour begins July 7.



CD/DVD includes the title film and CD that acts as a live album and soundtrack; it starts with 25,000.

Three 6 Mafia re-enters at No. 54 following rerelease, while Bon Jovi jumps 105-60 after "Oprah" re-run.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS 83
A
TRADE ADKINS 95
AFI 8
ALACRANES MUSICAL 128
JASON ALDEAN 110
THE ALL-AMERICAN REJECTS 56
GARY ALLAN 130
ALY & AJ 129
KEITH ANDERSON 104
ASHLEY PARKER ANGEL 143
ANGELS AND AIRWAVES 35
ARCTIC MONKEYS 191
AVANT 99
B
NATASHA BEDINGFIELD 73
DIERKS BENTLEY 58
BIG & RICH 154
THE BLACK EYED PEAS 79
MARY J. BLIGE 47
BLUE OCTOBER 38
JAMES BLUNT 27
ANDREA BOCELLI 31
MICHAEL BOLTON 102
BONE THUGS-N-HARMONY 170
BON JOVI 60
BROOKS & DUNN 90
CHRIS BROWN 98
MICHAEL BUBLE 65
BUCKCHERRY 43
BUSTA RHYMES 5
JUANITA BYNUM 198
C
CAMPION 110
MARIAH CAREY 131
CARTEL 148
JOHNNY CASH 41
CASTING CROWNS 122
CELTIC WOMAN 172
CHAMILLIONAIRE 30
KENNY CHESNEY 50
KELLY CLARKSON 48
COLDPLAY 158
KEYSHIA COLE 133
DANE COOK 97
ELVIS COSTELLO & ALLEN TOUSSAINT 180
COUNTING CROWS 52
CREED 108
BILLY CURRINGTON 175
CUTE IS WHAT WE AIM FOR 75
D
DADDY YANKEE 91
DEF LEPPARD 115, 183
DEM FRANCHIZE BOYZ 101
DIAMOND RIO 183
DISTURBED 173
DIXIE CHICKS 3
DJ KHALED 71
DRAGONFORCE 103
E
E-40 93
EMINEM 94
ENYA 181
F
FALL OUT BOY 99
FIELD MOB 7
FLYLEAF 95
FORT MINOR 81
JAMIE FOXX 128
KIRK FRANKLIN 157
THE FRAY 29
FUTURE 1
G
JUAN GABRIEL 197
TEDDY GEIGER 182
GNARLS BARKLEY 8
GODSMACK 62
GOO GOO DOLLS 111
GORILLAZ 124
GREEN DAY 167
GUNS N' ROSES 85
GUSTER 25
H
BEN HARPER 171
HAWTHORNE HEIGHTS 196
HEAD AUTOMATICA 187
HEATHER HEADLEY 150
FAITH HILL 139
HINDER 53
HOOBASTANK 110
I
ICE CUBE 18
IL DIVO 145, 158
CHRIS ISAAK 153
THE ISLEY BROTHERS FEATURING RONALD ISLEY 83
J
ALAN JACKSON 46
JAGGED EDGE 142
JEWEL 114
BILLY JOEL 72
JACK JOHNSON 70, 82
DONELL JONES 15
K
KEANE 4
TOBY KEITH 37, 113
KIDZ BOP KIDS 174
MARK KNOPFLER AND EMMYLOU HARRIS 66
KORN 88
KOTTONMOUTH KINGS 185

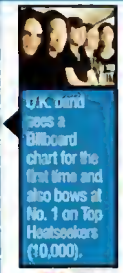
See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY Nielsen SoundScan

THE Billboard 200

JUL 8 2006

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
101	100	97	20	**DEM FRANCHIZE BOYZ** SO SO DEF 51423*/VIRGIN (18.98) ✈	On Top Of Our Game	●	6
102	108	56	5	**MICHAEL BOLTON** PMI [illegible]/DUNCHURCH (18.98)	Bolton Swings Sinatra: The Second Time Around		51
103	NEW		1	**DRAGONFORCE** SANCTUARY/ROADRUNNER 619034/IDJMG (17.98)	Inhumen Rampage		103
104	85	186	3	**ORIGINAL BROADWAY CAST RECORDING** MMNO 73271 (18.98)	Jersey Boys		85
105	78	68	5	**SOUNDTRACK** WWE COLUMBIA 82558/SONY MUSIC (19.98)	WWE: Wreckless Intent		6
106	99	116	15	**CREED** WIND-UP 13103 (18.98 CD/DVD) ✈	Greatest Hits	■	18
107	77	102	32	**SOUNDTRACK** FOX 13108/WIND-UP (18.98)	Walk The Line	■	5
108	110	104	12	**PINK** LAFACE 80220/ZOMBA (18.98) ⓓ	I'm Not Dead		6
109	NEW		1	**SMOKEY ROBINSON** NEW BOOK 009641/UMI (13.98)	Timeless Love		109
110	81	81	6	**CAM'RON** DIPLOMATIC MAN 68599/ASYLUM (19.98)	Killa Season		2
111	106	93	9	**GOO GOO DOLLS** WARNER BROS. 48734 (18.98)	Let Love In		5
112	81	100	5	**HUEY LEWIS & THE NEWS** CAPITOL 62096 (18.98) ✈	Greatest Hits		70
113	104	123	85	**TOBY KEITH** DREAMWORKS (NASHVILLE) 002323 UMGN (13.98)	Greatest Hits 2	3	3
114	97	77	9	**JEWEL** ATLANTIC 83799 AG (18.98)	Goodbye Alice In Wonderland		5
115	98	80	9	**DEF LEPPARD** BLUDGEON RIFFOLA/ISLAND 808340/UME (13.98)	Yeah!		16
116	101	63	6	**HOOBASTANK** ISLAND [illegible] 62/IDJMG (13.98)	Every Man For Himself	●	12
117	107	111	12	**POISON** CAPITOL 43510 (18.98) ✈	The Best Of Poison: 20 Years Of Rock		17
118	71	–	3	**SONIC YOUTH** GEFFEN 006757*/INTERSCOPE (13.98)	Rather Ripped		71
119	112	112	48	**JASON ALDEAN** BROKEN BOW 7657 (12.98)	Jason Aldean	●	37
120	70	–	2	**TRENT WILLMON** COLUMBIA (NASHVILLE) 74936/SBN (12.98)	A Little More Livin'		70
121	NEW		1	**VARIOUS ARTISTS** VP [illegible] (15.98 CD/DVD) ✈	Reggae Gold 2006		121
122	109	116	43	**CASTING CROWNS** BEACH STREET 10770/REUNION (17.98) ✈	Lifesong	●	6
123	115	109	16	**MATISYAHU** OH! EPIC 87685*/SONY MUSIC (19.98)	Youth	●	4
124	123	119	57	**GORILLAZ** PARLOPHONE 23838*/VIRGIN (18.98)	Demon Days	2	5
125	120	107	12	**BUBBA SPARXXX** NEA [illegible] LEROY & MARVIN 47183*/VIRGIN (19.98)	The Cherm		5
126	NEW		1	**ALACRANES MUSICAL** UNIVISION [illegible] (13.98) ✈	A Paso Firme		126
127	122	114	13	**ROB ZOMBIE** GEFFEN 006331/INTERSCOPE (13.98)	Educated Horses		5
128	111	126	27	**JAMIE FOXX** J 71779*/RMG (18.98) ⓓ	Unpredictable	2	1
129	145	138	45	**ALY & AJ** HOLLYWOOD 182589 (18.98)	Into The Rush	●	38
130	119	131	31	**GARY ALLAN** MCA NASHVILLE [illegible]11/UMGN (13.98)	Tough All Over	●	3
131	131	110	63	**MARIAH CAREY** ISLAND 005784*/IDJMG (13.98) ✈	The Emancipation Of Mimi	6	1
132	48	–	2	**WIDESPREAD PANIC** WIDESPREAD 847/SANCTUARY (19.98)	Earth To America		48
133	125	113	53	**KEYSHIA COLE** A&M 003554*/INTERSCOPE (13.98)	The Way It Is	■	5
134	117	90	8	**CHRISTINA MILIAN** ISLAND 004481*/IDJMG (13.98)	So Amazin'		11
135	140	124	32	**MADONNA** WARNER BROS. 49480* (19.98)	Confessions On A Dance Floor	■	1
136	129	135	7	**TEENA MARIE** CASH MONEY CLASSICS/UNIVERSAL MOTOWN 008468/UMRG (13.98)	Sapphire		24
137	144	117	23	**LIL WAYNE** CASH MONEY/UNIVERSAL MOTOWN 006124* UMRG (13.98)	Tha Carter II	■	2
138	84	98	8	**MERCYME** (no) COLUMBIA 90646/SONY MUSIC (18.98)	Coming Up To Breathe		13
139	139	139	47	**FAITH HILL** WARNER BROS. (NASHVILLE) 48704*/WRN (19.98)	Fireflies	2	1
140	79	52	3	**LIVE** EPIC 90539/REQ IRN (19.98)	Songs From Black Mountain		52
141	143	122	14	**VARIOUS ARTISTS** THE EMI GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE 72448/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino		36
142	114	95	7	**JAGGED EDGE** COLUMBIA 93619/SONY MUSIC (18.98)	Jagged Edge		4
143	133	92	8	**ASHLEY PARKER ANGEL** BLACKGROUND/UNIVERSAL MOTOWN 008740/UMRG (13.98)	Soundtrack To Your Life		5
144	113	99	11	**LL COOL J** DEF JAM 006158*/IDJMG (13.98)	Todd Smith	●	6
145	121	168	22	**IL DIVO** SYCO/COLUMBIA 78914/SONY MUSIC (18.98)	Ancora	●	1
146	NEW		1	**DIANA ROSS** UNIVERSAL MOTOWN 005694/UMRG (15.98)	Blue		146
147	136	135	23	**WISIN & YANDEL** MACHETE 581402 (15.98) ✈	Pa'l Mundo	□	30
148	170	–	2	**CARTEL** THE MILITIA GROUP/EPIC 83860/SONY MUSIC (15.98)	Chroma		148
149	134	98	8	**MOBB DEEP** G UNIT 006378*/INTERSCOPE (13.98)	Blood Money		3
150	142	130	21	**HEATHER HEADLEY** RCA 84492/RMG (18.98) ⓓ	In My Mind	●	5
151	132	140	12	**VARIOUS ARTISTS** WORD/CURB/EMI CMG/PROVIDENT-INTEGRITY 19814/SONY MUSIC (22.98)	WOW Worship (Aqua)		75
152	126	125	14	**PRINCE** UNIVERSAL REPUBLIC 006298/UMRG (13.98)	3121	●	1
153	127	156	7	**CHRIS ISAAK** WICKED GAME/REPRISE 49418/WARNER BROS. (18.98) ✈	Best Of Chris Isaak		54
154	154	185	25	**BIG & RICH** WARNER BROS. (NASHVILLE) 49478/WRN (19.98)	Comin' To Your City	■	7
155	138	132	8	**TYE TRIBBETT & G.A.** COLUMBIA 79526/SONY MUSIC (11.98)	Victory Live!		64
156	83	–	2	**SHADOWS FALL** CENTURY MEDIA 8428 (15.98)	Fallout From The War		83
157	156	158	30	**KIRK FRANKLIN** FO YO SOUL GOSPO CENTRIC 71018/ZOMBA (18.98)	Hero	●	13
158	149	148	58	**COLDPLAY** CAPITOL 74786 (19.98)	X&Y	3	1
159	152	199	62	**IL DIVO** SYCO/COLUMBIA 81993/SONY MUSIC (18.98) ⓓ	Il Divo	■	4
160	124	103	3	**ELVIS COSTELLO & ALLEN TOUSSAINT** VERVE FORECAST 005440/VG (18.98) ✈	The River In Reverse		103
161	93		2	**BLAINE LARSEN** MANTRA/AVERUNA 78[illegible]/SBN (12.98)	Rockin' You Tonight		93
162	155	134	16	**TEDDY GEIGER** LRED/COLUMBIA 94994/SONY MUSIC (15.98) ⓓ	Underage Thinking		5
163	118	142	7	**DIAMOND RIO** ARISTA NASHVILLE 80881/SBN (19.98)	Greatest Hits II		62
164	181	150	63	**MIRANDA LAMBERT** EPIC (NASHVILLE) 82209/SBN (12.98) ⓓ	Kerosene	●	18
165	163	178	30	**JOE NICHOLS** UNIVERSAL SOUTH 004796 (13.98)	III	●	7
166	135	–	3	**REGINA SPEKTOR** SIRE 44[illegible] WARNER BROS. (15.98)	Begin To Hope		135
167	168	162	82	**GREEN DAY** REPRISE 48732*/WARNER BROS. (19.98)	American Idiot	4	1
168	126	147	62	**KENNY ROGERS** CAPITOL (NASHVILLE) 40469/CAPITOL (18.98)	21 Number Ones		24
169	130	129	21	**BARRY MANILOW** ARISTA 74509/RMG (18.98) ⓓ	The Greatest Songs Of The Fifties	■	1
170	184	191	57	**BONE THUGS-N-HARMONY** RUTHLESS 20423 (18.98)	Greatest Hits		85
171	166	146	14	**BEN HARPER** VIRGIN [illegible]446 (18.98)	Both Sides Of The Gun		7
172	157	169	66	**CELTIC WOMAN** MANHATTAN 50233 (18.98)	Celtic Women	●	53
173	183	174	40	**DISTURBED** REPRISE 49433/WARNER BROS. (19.98) ✈	Ten Thousand Fists	■	1
174	177	151	18	**KIDZ BOP KIDS** RAZOR & TIE 89112 (18.98)	Kidz Bop 9	●	2
175	178	166	36	**BILLY CURRINGTON** MERCURY 005[illegible]/UMGN (13.98)	Doin' Somethin' Right	●	11
176	174	180	57	**SHINEDOWN** ATLANTIC 83813/AG (18.98)	Us And Them		23
177	182	–	36	**CHRIS TOMLIN** SIXSTEPS 94243/SPARROW (17.98)	Arriving	●	25
178	197	179	22	**VARIOUS ARTISTS** UNIVERSAL/EMI/SONY BMG/ZOMBA 005958/UME (18.98)	NOW #1's	●	5
179	147	170	14	**KENNY ROGERS** CAPITOL (NASHVILLE) 63614 (18.98)	Water & Bridges		14
180	167	160	46	**STAIND** FLIP/ATLANTIC 82982/AG (19.98) ✈	Chapter V	●	1
181	169	–	30	**ENYA** REPRISE 49474/WARNER BROS. (18.98)	Amarantine	■	5
182	141	163	53	**GEORGE STRAIT** MCA NASHVILLE 004449 UMGN (13.98)	Somewhere Down In Texas	■	1
183	172	176	28	**DEF LEPPARD** BLUDGEON RIFFOLA 004847/UME/IDJMG (19.98)	Rock Of Ages: The Definitive Collection	■	10
184	185	197	21	**SHE WANTS REVENGE** PERFECTION/FLAWLESS/GEFFEN 005587*/INTERSCOPE (9.98)	She Wants Revenge		38
185	137	39	3	**KOTTONMOUTH KINGS** [illegible]/URBAN NINE 60 (15.98)	Koast II Koast		39
186	RE-ENTRY		21	**KEITH ANDERSON** ARISTA NASHVILLE 86294/SBN (18.98)	Three Chord Country And American Rock & Roll		71
187	150	69	3	**HEAD AUTOMATICA** I AM 44237/WARNER BROS. (13.98)	Popagenda		69
188	RE-ENTRY		21	**JUANITA BYNUM** FLOW 9301 (17.98)	A Piece Of My Passion	●	48
189	200	155	6	**YO GOTTI** MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		84
190	164	–	18	**NEIL YOUNG** WARNER BROS. 49935* (19.98) ✈	Greatest Hits	●	27
191	192	184	19	**ARCTIC MONKEYS** DOMINO 086* (13.98)	Whatever People Say I Am, That's What I'm Not		24
192	173	181	11	**QUEEN** HOLLYWOOD 162606 (13.98)	Stone Cold Classics		45
193	179	152	86	**SHANIA TWAIN** MERCURY 0030*2/UMGN (13.98)	Greatest Hits	3	2
194	RE-ENTRY		45	**LEANN RIMES** CURB 7[illegible] (18.98)	This Woman	●	3
195	160	–	2	**SOUNDTRACK** NEW LINE 38064 (15.98) ✈	A Prairie Home Companion		160
196	193	157	17	**HAWTHORNE HEIGHTS** VICTORY 295 & 296 (15.98 CD/DVD) ✈	If Only You Were Lonely		3
197	RE-ENTRY		11	**JUAN GABRIEL** SONY BMG NORTE 51079 (15.98)	La Historia Del Divo		92
198	175	181	21	**VARIOUS ARTISTS** RALPH & THE [illegible] (18.98)	Monster Ballads: Platinum Edition		18
199	187	153	8	**GRUPO MONTEZ DE DURANGO** DISA 720799 (11.98) ✈	Borron Y Cuenta Nueve		86
200	RE-ENTRY		37	**YOUNG JEEZY** CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	2



U.K. band sees a Billboard chart for the first time and also bows at No. 1 on Top Heatseekers (10,000).



Smokey Robinson's new standards set starts with 9,000 copies. Also bows at No. 18 on Top R&B/Hip-Hop Albums.



Thirteen-year-old series has moved 1.9 million; the new set bows at No. 2 on Top Reggae Albums with 8,000.



Aly & AJ's "Into The Rush" (No. 129) will be reissued Aug. 8 with three new songs, two remixes and a DVD.



Long lost 1972 album from the Supreme diva sings out at No. 2 on Top Jazz Albums with 6,000 sold

BARRY MANILOW 169
BEN HARPER 171
BIG & RICH 154
BILLY CURRINGTON 175
BLAINE LARSEN 161
BOB SEGER 191
BONE THUGS-N-HARMONY 170
BRAT PACK 64
BUBBA SPARXXX 125
CAM'RON 110
CARTEL 148
CASTING CROWNS 122
CELTIC WOMAN 172
CHRIS ISAAK 153
CHRIS TOMLIN 177
CHRISTINA MILIAN 134
COLDPLAY 158
DEF LEPPARD 183
DEM FRANCHIZE BOYZ 101
DIAMOND RIO 163
DISTURBED 173
DRAGONFORCE 103
ELVIS COSTELLO & ALLEN TOUSSAINT 160
ENYA 181
FAITH HILL 139
GARY ALLAN 130
GEORGE STRAIT 182
GOO GOO DOLLS 111
GORILLAZ 124
GREEN DAY 167
GRUPO MONTEZ DE DURANGO 199
HEAD AUTOMATICA 187
HEATHER HEADLEY 150
HOOBASTANK 116
HUEY LEWIS & THE NEWS 112
IL DIVO 159
JAGGED EDGE 142
JAMIE FOXX 128
JASON ALDEAN 119
JEWEL 114
JOE NICHOLS 165
JUANITA BYNUM 188
JUAN GABRIEL 197
KEITH ANDERSON 186
KENNY ROGERS 168
KEYSHIA COLE 133
KIDZ BOP KIDS 174
KIRK FRANKLIN 157
KOTTONMOUTH KINGS 185
LEANN RIMES 194
LIL WAYNE 137
LIVE 140
LL COOL J 144
MARIAH CAREY 131
MATISYAHU 123
MERCYME 138
MIRANDA LAMBERT 164
MOBB DEEP 149
NEIL YOUNG 190
NEW 32
NICK LACHEY 36
NICKELBACK 24
ORIGINAL CAST
JERSEY BOYS 104
PINK 108
POISON 117
PRINCE 152
QUEEN 192
RED HOT CHILI PEPPERS 13
REGINA SPEKTOR 166
RIHANNA 12
ROB ZOMBIE 127
SHE WANTS REVENGE 184
SHINEDOWN 176
SMOKEY ROBINSON 109
SNOW PATROL 87
SONIC YOUTH 118
SOUNDTRACK
AMERICAN IDOL SEASON 5 ENCORES 45
BRUCE SPRINGSTEEN 44
CARS 10
FAST AND THE FURIOUS: TOKYO DRIFT 40
HIGH SCHOOL MUSICAL 6
A PRAIRIE HOME COMPANION 160
WALK THE LINE 107
WWE WRECKLESS INTENT 105
DIANA ROSS 146
SEAN PAUL 77
SHADOWS FALL 156
SHAKIRA 20
SHE WANTS REVENGE 184
SHINEDOWN 176
PAUL SIMON 86
SNOW PATROL 87
SONIC YOUTH 118
BUBBA SPARXXX 125
STAIND 180
STEVE EARLE 191
SUGARLAND 100
TAKING BACK SUNDAY 37
THREE 6 MAFIA 54
THREE DAYS GRACE 21
TI 34
TOOL 28
TYE TRIBBETT & G.A. 155
VARIOUS ARTISTS
WOW WORSHIP (AQUA) 151
NOW #1'S 178
NOW 21 19
NOW LATINO 141
REGGAE GOLD 2006 121
VANS WARPED TOUR 2006 COMPILATION 74
WOW WORSHIP (AQUA) 151
WEEZER 192
WILL YOUNG 2
YO GOTTI 199
YOUNG JEEZY 2

The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUL 8 2006

HOT 100 Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	3	2	8	#1 / GREATEST GAINER/ DIGITAL + AIRPLAY **PROMISCUOUS** (TIMBALAND,DANJA (N.FURTADO,T.V.MOSLEY,N.HILLS,T.CLAYTON)	Nelly Furtado Featuring Timbaland ●● MOSLEY/GEFFEN		1
2	2	1		**HIPS DON'T LIE** (W.JEAN,J.DUPLESSIS,S.MEBARAK,R.ZING)	Shakira Featuring Wyclef Jean ●● EPIC		1
3	1	–		**DO I MAKE YOU PROUD** (ABSOLUTE,D.WAY,P.WILSON,A.WATKINS,T.ACKERMAN)	Taylor Hicks ●●● ARISTA/RMG		1
4	4	3		**IT'S GOIN' DOWN** (NITTI,J.ROBINSON,C.MOORE)	Yung Joc ●● BLOCK/BAD BOY SOUTH/ATLANTIC		3
5	6	15	4	**CRAZY** (DANGER MOUSE,B.BURTON,T.CALLAWAY,G.REVERBERI,O.REVERBERI)	Gnarls Barkley ●● DOWNTOWN/LAVA		6
6	8	8	3	**ME & U** (R.LESLIE,R.LESLIE)	Cassie ●●● NEXT SELECTION/BAD BOY ATLANTIC		6
7	5	4		**RIDIN'** (J.SALINAS,O.SALINAS,H.SERIFI,J.SALINAS,O.SALINAS,A.HENDERSON)	Chamillionaire Featuring Krayzie Bone ●● UNIVERSAL MOTOWN	■	1
8	6	7		**UNFAITHFUL** (STARGATE,S.SMITH,T.E.HERMANSEN,M.S.ENIKSEN)	Rihanna ● SRP/DEF JAM/IDJMG		7
9	13	18		**AIN'T NO OTHER MAN** (C.AGUILERA,D.PREMIER,C.M.ROANE,(C.AGUILERA,C.E.MARTIN,K.DIOGUARDI,C.M.ROANE,H.BEATTY)	Christina Aguilera ●● RCA/RMG		9
10	7	25		**LIFE IS A HIGHWAY** (D.MUFF,RASCAL FLATTS,T.COCHRANE)	Rascal Flatts ● WALT DISNEY/LYRIC STREET		7
11	10	9		**SNAP YO FINGERS** (J.SMITH,J.H.SMITH,E.STEVENS,S.P.JOSEPH) Lil Jon Featuring E-40 & Sean Paul Of The YoungBloodZ	●● BME/TVT		7
12	16	13		**SO WHAT** (JAZZE PHA,P.ALEXANDER,D.CRAWFORD,S.JOHNSON,C.WILLIAMSON,Z.WALLACE,C.HARRIS) Field Mob Featuring Ciara	●● DTP/GEFFEN		12
13	15	12		**OVER MY HEAD (CABLE CAR)** (M.FLYNN,A.JOHNSON,J.SLADE,J.KING)	The Fray ● EPIC	2	8
14	12	6		**WHERE'D YOU GO** (M.SHINODA,(M.SHINODA)	Fort Minor Featuring Holly Brook ● MACHINE SHOP/WARNER BROS		4
15	14	10		**DANI CALIFORNIA** (R.RUBIN,(A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	Red Hot Chili Peppers ● WARNER BROS		6
16	11	5		**BAD DAY** (M.FROOM,J.DAWSON,(O.POWTER)	Daniel Powter ● WARNER BROS	5	1
17	19	22		**I WRITE SINS NOT TRAGEDIES** (M.SQUIRE,PANIC! AT THE DISCO,(PANIC! AT THE DISCO)	Panic! At The Disco ● DECAYDANCE/FUELED BY RAMEN/LAVA		17
18	HOT SHOT DEBUT	1		**STARS ARE BLIND** (F.GARIBAY,S.SOLOMON,(F.GARIBAY,S.SOLOMON,N.MCCARTHY)	Paris Hilton ● WARNER BROS		18
19	22	21		**BUTTONS** (FOLOW DA DON,S.GARRETT,R.FAIR,(S.GARRETT,J.JONES,J.L.PERRY,N.SEMERDZHIGER,C.BROADUS) The Pussycat Dolls Featuring Snoop Dogg	●● A&M/INTERSCOPE		19
20	17	11		**SOS** (J.ROTEM,(J.ROTEM,E.R.BOGART,E.COBB)	Rihanna ●● SRP/DEF JAM/IDJMG		1
21	18	18		**GIMME THAT** (S.STORCH,S.GARRETT,(S.STORCH,S.GARRETT)	Chris Brown Featuring Lil' Wayne ●● JIVE/ZOMBA		18
22	24	29		**DO IT TO IT** (D.VITO CHEESE,(F.KING,N.KIND,R.RICHARD,J.WILLIAMS,S.P.JOSEPH) Cherish Featuring Sean Paul Of The YoungBloodZ	●● SHO'NUFF/CAPITOL		22
23	20	14		**TEMPERATURE** (R.FULLER,(S.PHENRIQUES,A.MARSHALL,R.FULLER)	Sean Paul ●● VP/ATLANTIC	3	1
24	21	18		**WHAT'S LEFT OF ME** (E.KIRKAKOU,(N.LACHEY,J.CATES,E.KIRIAKOU,L.ROBBINS)	Nick Lachey ● JIVE/ZOMBA		6
25	23	17		**UNWRITTEN** (W.RODRIGUES,D.BRISEBOIS,(N.BEDINGFIELD,D.BRISEBOIS,W.RODRIGUES)	Natasha Bedingfield ● EPIC	3	6
26	27	30		**BOSSY** (S.CRAWFORD,S.GARRETT,(K.ROGERS,S.CRAWFORD,T.A.SHAW,S.GARRETT)	Kelis Featuring Too Short ●● JIVE/ZOMBA		26
27	25	23		**MOVE ALONG** (H.BENSON,(N.WHEELER,T.RITTER)	The All-American Rejects ● DOGHOUSE/INTERSCOPE		15
28	26	20		**SAVIN' ME** (NICKELBACK,J.MOI,(C.ROEGER,NICKELBACK)	Nickelback ● ROADRUNNER/IDJMG		20
29	31	33		**WHY YOU WANNA** (K.CATES,(C.HARRIS,K.CATES,N.CONWAY,C.WATERS,T.TED,B.GILBERT,O.K.FAREED,A.MUHAMMAD,M.TAYLOR,J.YANCEY) T.I. Featuring Jamie Foxx	●● GRAND HUSTLE/ATLANTIC		29
30	29	27		**BLACK HORSE & THE CHERRY TREE** (A.GREEN,(KT TUNSTALL)	KT Tunstall ● RELENTLESS/VIRGIN		20
31	34	34		**TORN** (T.BISHOP,(T.R.BELL,L.EPSTEIN,T.BISHOP,D.YOUNG,L.LUCKETT)	LeToya ●● CAPITOL		31
32	29	24		**MISS MURDER** (J.FINN,(AFI)	AFI ● TINY EVIL/INTERSCOPE		24
33	30	26		**MS. NEW BOOTY** (MR.COLLIPARK,(W.MATHIS,M.CROOMS,D.ROCK KANE) Bubba Sparxxx Featuring Ying Yang Twins & Mr. ColliPark	●● NEW SOUTH/PURPLE RIBBON/VIRGIN		7
34	35	35		**SUMMERTIME** (B.CANNON,K.CHESNEY,(S.MCEWAN,C.WISEMAN)	Kenny Chesney ● BNA		34
35	33	31		**WALK AWAY** (R.MAIDA,C.KREVIAZUK,R.DIOGUARDI,(C.KREVIAZUK,R.MAIDA,R.DIOGUARDI,K.CLARKSON)	Kelly Clarkson ● RCA/RMG		12
36	32	29		**WHAT YOU KNOW** (DJ TOOMP,(C.HARRIS,A.DAVIS,C.MAYFIELD,L.HUTSON,D.HATHAWAY)	T.I. ●● GRAND HUSTLE/ATLANTIC		8
37	44	–	2	**OEJA VU** (R.JERKINS,B.KNOWLES,(J.WEBB,B.KNOWLES,S.C.CARTER,K.N.PRICE,M.RIDDICK,D.THOMAS,R.JERKINS) Beyonce Featuring Jay-Z	COLUMBIA		37
38	36	32		**YOU'RE BEAUTIFUL** (T.ROTHROCK,(J.BLUNT,S.SKARBEK,A.GHOST)	James Blunt ● CUSTARD/ATLANTIC	5	1
39	45	52	7	**U AND DAT** (J.SMITH,(D.STEVENS,J.M.SMITH,A.BAILEY,F.NAJM,R.BUNRUSS)	E-40 Featuring T-Pain & Kandi Girl ● SICK WID IT/BME/REPRISE		39
40	39	43		**WHEN THE STARS GO BLUE** (B.GALLIMORE,T.MCGRAW,D.SMITH,(R.ADAMS)	Tim McGraw ● CURB		37
41	48	48	3	**DOING TOO MUCH** (H.PEREZ,(M.PEREZ,R.BRYANT,A.NOA.POEANOA)	Paula DeAnda Featuring Baby Bash ● ARISTA/RMG		41
42	37	42		**WHAT HURTS THE MOST** (D.MUFF,RASCAL FLATTS,(J.STEELE,S.ROBSON)	Rascal Flatts ● LYRIC STREET	■	9
43	51	62		**WHEN YOU GONNA (GIVE IT UP TO ME)** (D.BENNETT,(S.PHENRIQUES,J.HENRIQUES,D.BENNETT,N.STAFF)	Sean Paul Featuring Keyshia Cole ●● VP/ATLANTIC		43
44	40	39		**WHO SAYS YOU CAN'T GO HOME** (J.SHANKS,J.BON JOVI,R.SAMBORA,(J.BON JOVI,R.SAMBORA)	Bon Jovi ● ISLAND/IDJMG		23
45	38	36		**ENOUGH CRYIN** (R.JERKINS,(M.J.BLIGE,R.JERKINS,S.GARRETT,S.C.CARTER)	Mary J. Blige Featuring Brook-Lyn ●● MATRIARCH/GEFFEN		32
46	43	41		**EVERYTIME WE TOUCH** (M.REUTER,Y.PEIFER,(P.RISAVY,M.REILLY,S.MCKILLOP)	Cascada ●●● ROBBINS	2	10
47	49	51		**THE WORLD** (ROGERS,(D.PAISLEY,K.LOVELACE,L.T.MILLER)	Brad Paisley ● ARISTA NASHVILLE		47
48	41	44		**I LOVE MY B****** (WILL.I.AM,(T.SMITH,W.ADAMS,K.HARRIS) Busta Rhymes Featuring will.i.am & Kelis	●● AFTERMATH/INTERSCOPE		41
49	47	40		**BE WITHOUT YOU** (B.M.COX,(M.J.BLIGE,B.M.COX,J.L.PERRY,J.AUSTIN)	Mary J. Blige ● GEFFEN		8
50	42	38		**LEAN WIT IT, ROCK WIT IT** (PARLAY A.R.D.BUCK,(J.WILLINGHAM,G.TILLER,B.LEVERETTE,M.GLEATON) Dem Franchize Boyz Feat. Lil Peanut & Charlay	●● SO SO DEF/VIRGIN		7
51	50	47	3	**BREATHE (2 AM)** (E.ROSSE,B.SMITH,C.THORN,(A.NALICK)	Anna Nalick ● COLUMBIA	3	40
52	55	58		**HATE ME** (J.FURSTENFELD,C.REED,(J.FURSTENFELD)	Blue October ● UNIVERSAL MOTOWN		52
53	52	53		**LAST DAY OF MY LIFE** (E.ROGERS,(P.VASSAR,T.RYAN)	Phil Vassar ● ARISTA NASHVILLE		47
54	54	50		**DON'T FORGET TO REMEMBER ME** (M.WRIGHT,(M.HAYES,K.LOVELACE,A.GOHLEY)	Carrie Underwood ● ARISTA/ARISTA NASHVILLE		49
55	46	37	17	**WHEN YOU'RE MAD** (S.TAYLOR,(S.SMITH,S.TAYLOR)	Ne-Yo ●● DEF JAM/IDJMG		15
56	57	58		**ME AND MY GANG** (D.HUFF,RASCAL FLATTS,(J.STEELE,T.MULLINS,J.STONE)	Rascal Flatts ● LYRIC STREET		56
57	69	72		**SINGLE** (S.KIPNER,A.FRAMPTON,W.WILKINS,(W.BEDINGFIELD,S.KIPNER,A.FRAMPTON,W.WILKINS)	Natasha Bedingfield ● EPIC		57
58	63	67		**LEAVE THE PIECES** (J.SHANKS,M.BRANCH,(J.HANSON,B.AUSTIN) The Wreckers	● MAVERICK/WARNER BROS. (NASHVILLE)/WMN		58
59	62	63		**A LITTLE TOO LATE** (T.KEITH,L.WHITE,(T.KEITH,S.EMERICK,D.DILLON)	Toby Keith ● SHOW DOG NASHVILLE		59
60	66	88		**ANIMAL I HAVE BECOME** (H.BENSON,(THREE DAYS GRACE)	Three Days Grace ● JIVE/ZOMBA		60
61	74	84		**CRAZY BITCH** (K.NELSON,M.PLOTNIKOFF,P.DECARLI,(J.TODD,K.NELSON)	Buckcherry ● ELEVEN SEVEN/LAVA		61
62	53	45		**GETTIN' SOME** (XCEL,(B.BELL,R.GUY,T.A.SHAW,R.DODDEN,S.JORDAN)	Shawnna ●● DTP/DEF JAM/IDJMG		31
63	67	74		**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (T.HEWITT,(S.TATE,A.TATE,D.BERG)	Rodney Atkins ● CURB		63
64	58	49		**NOT READY TO MAKE NICE** (R.RUBIN,(E.ROBISON,M.MAGUIRE,N.MAINES,D.WILSON)	Dixie Chicks ● COLUMBIA		23
65	56	46		**DJ PLAY A LOVE SONG** (FOLOW DA DON,S.GARRETT,(J.JONES,S.GARRETT,J.L.PERRY)	Jamie Foxx Featuring Twista ● J/RMG		45
66	84	96		**SEXY LOVE** (STARGATE,(S.SMITH,T.E.HERMARSEN,M.ERIKSEN)	Ne-Yo ● DEF JAM/IDJMG		66
67	64	65		**EVERY TIME I HEAR YOUR NAME** (J.STEELE,(M.ANDERSON,T.HAMBRIDGE,J.STEELE)	Keith Anderson ● ARISTA NASHVILLE		64
68	82	83		**SHOULDER LEAN** (LIL C,(C.QUINN,D.HART,C.HARRIS)	Young Dro Featuring T.I. ● GRAND HUSTLE/ATLANTIC		68
69	65	64		**LET U GO** (M.MARTIN,DR.LUKE,(A.PANGEL,M.MARTIN,L.GOTTWALD)	Ashley Parker Angel ● BLACKGROUND/UNIVERSAL MOTOWN	●	12
70	59	54		**SETTLE FOR A SLOWDOWN** (B.BEAVERS,(T.MARTIN,B.BEAVERS,D.BENTLEY)	Dierks Bentley ● CAPITOL (NASHVILLE)		42
71	70	68		**MAKEDAMNSURE** (E.VALENTINE,(TAKING BACK SUNDAY)	Taking Back Sunday ● WARNER BROS		49
72	86	–		**PULLIN' ME BACK** (J.DUPRI,LRDC,(J.DUPRI,J.PHILLIPS,H.BAILEY,B.A.MORGAN,J.PASTORIUS)	Chingy Featuring Tyrese ● SLOT-A-LOT/CAPITOL		72
73	NEW			**CALL ON ME** (J.DUPRI,J.JACKSON,JIMMY JAM,T.LEWIS,(J.DUPRI,J.AUSTIN,J.PHILLIPS,C.HAYNES,J.HARRIS,IV,T.LEWIS)	Jenat Quet With Nelly VIRGIN		73
74	76	80		**LIFE AIN'T ALWAYS BEAUTIFUL** (M.WRIGHT,G.ALLAN,(C.GOODMAN,T.L.JAMES)	Gary Allan ● MCA NASHVILLE		74
75	68	60		**THE ADVENTURE** (TDELONGE,(T.DELONGE)	Angels And Airwaves ● SURETONE/GEFFEN		55
76	75	70		**STAY WITH YOU** (G.BALLARD,(J.RZEZNIK,G.BALLARD)	Goo Goo Dolls ● WARNER BROS		91
77	73	79		**HOW TO SAVE A LIFE** (M.FLYNN,A.JOHNSON,(J.SLADE,J.KING)	The Fray ● EPIC	●	73
78	81	86		**BRING IT ON HOME** (W.KIRKPATRICK,LITTLE BIG TOWN,(W.KIRKPATRICK,G.BIECK,T.H.BIECK)	Little Big Town ● EQUITY		78
79	NEW			**COMING UNDONE** (J.DAVIS,THE MATRIX,(KORN,L.CHRISTY,S.SPOCK,G.EDWARDS)	Korn ● VIRGIN		79
80	72	71		**SIZE MATTERS (SOMEOAY)** (B.CANNON,(B.HILL,M.DEKLE)	Joe Nichole ●● UNIVERSAL SOUTH		71
81	NEW			**IS IT ANY WONDER?** (A.GREEN,KEANE,(T.RICE-OXLEY,T.CHAPLIN,R.HUGHES)	Keane ● INTERSCOPE		81
82	77	76		**CHASING CARS** (J.LEE,(G.LIGHTBODY,N.CONNOLLY,P.WILSON,J.QUINN,T.SIMPSON)	Snow Patrol ● POLYDOR/A&M/INTERSCOPE		54
83	61	59		**HOLLA AT ME** (COOL & DRE,(A.HAWLEY,H.ARAUJO,A.PEREZ,J.CANTY,E.M.A.ROBERTS,D.CARTER,P.SLATTON,M.VALENCIA,J.VOSS,...) DJ Khaled Feat. Lil Wayne, Paul Wall, Fat Joe, Rick Ross & Pitbull	●● TERROR SQUAD/ORCHESTRA		59
84	79	69		**WHY** (M.KNOX,(J.RICH,V.MCDEHE,R.CLAWSON)	Jason Aldean ● BROKEN BOW		43
85	71	81		**SOMETHING'S GOTTA GIVE** (D.HUFF,(C.WISEMAN,T.MULLINS)	LeAnn Rimes ● ASYLUM/CURB		61
86	NEW			**HANGING ON** (R.MAIDA,C.KREVIAZUK,(C.KIMBALL,R.MAIDA,C.KREVIAZUK)	Cheyenne Kimball ● DAYLIGHT/EPIC		86
87	85	85		**STEADY, AS SHE GOES** (J.WHITE,B.BENSON,(B.BENSON,J.WHITE,III)	The Raconteurs ●●● THIRD MAN/V2		82
88	78	66		**HUSTLIN'** (THE RUNNERS,(W.ROBERTS,A.HARR,J.JACKSON)	Rick Ross ● SLIP-N-SLIDE/DEF JAM/IDJMG		64
89	80	73		**GIRL NEXT DOOR** (M.LEGETT,B.LOVELY,J.LANE,(M.DODSON,P.BUZZARD,K.MISEVSKI,D.GOODMAN,J.MARTIN) Saving Jane	● TOUCAN COVE/UNIVERSAL REPUBLIC	■	31
90	88	87		**RIDIN' RIMS** (YOUNG JUVE,(J.WILLINGHAM,M.GLEATON,B.LEVERETTE,B.TILLER,C.H.TRAVIS) Dem Franchize Boyz	●● SO SO DEF/VIRGIN		80
91	100	–		**BRAND NEW GIRLFRIEND** (L.MILLER,(S.MINOR,B.ALLMAND,J.STEELE)	Steve Holy ● CURB		91
92	94	–		**TAKIN' IT TO THE STREETS** (D.BRAMBLE,(M.MCDONALD)	Taylor Hicks ●●● RCA/RMG		69
93	98	95		**I CAN'T UNLOVE YOU** (D.HUFF,(W.KIRBY,W.ROBINSON)	Kenny Rogers ● CAPITOL (NASHVILLE)		93
94	83	57	12	**SAY I** (COOL & DRE,(A.LYONS,M.VALENZANO,J.SULLIVAN,J.JENKINS,P.HURTT,B.SIGLER) Christina Milian Featuring Young Jeezy	●● ISLAND/IDJMG		21
95	NEW			**SWING** (FROGERS,(C.STAPLETON,F.ROGERS)	Trace Adkins ● CAPITOL (NASHVILLE)		95
96	92	78		**KICK PUSH** (PKA SOUNDTRAKK,(W.JACO)	Lupe Fiasco ●● 1ST & 15TH/ATLANTIC		78
97	90	89		**CAN'T LET GO** (M.BATSON,(A.HAMILTON,M.BATSON)	Anthony Hamilton ● SO SO DEF/ZOMBA		71
98	97	99		**ANGELITO** (W.D.LANDRON,(W.D.LANDRON,E.LIND)	Don Omar ● VI MACHETE		97
99	96	90		**CROWDED** (STARGATE,(M.S.ERIKSEN,T.E.HERMANSEN,J.ORTEGA,W.MACRIE) Jaennia Ortega Featuring Pepoose	●● HOLLYWOOD		86
100	87	81	16	**THE REAL THING** (M.FREDERIKSEN,(K.DIOGUARDI,M.FREDERIKSEN)	Bo Bice ● RCA/RMG		56

Although Anna Nalick's song at No. 51 enters recurrent zone, the extended gap between its initial 20-week stretch and its current run allows it to remain active.



Top 10 since "Beautiful" peaked at No. 7 in February 2005.



Heiress makes her first chart entrance in style. Song opens at No. 10 on Hot Digital Songs and is shaping up as solid top 40 radio hit: No. 22 on Pop 100 Airplay.



Star of MTV reality show "Cheyenne" debuts with song she co-wrote.

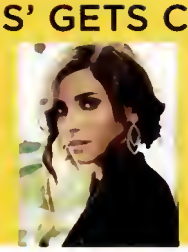
Jump in first 10 reach the top 10 (5-10) on Hot 100 Airplay chart in just two chart weeks since Michael Jackson's "You Rock My World" in 2001.

BETWEEN THE BULLETS silvio@billboard.com

'PROMISCUOUS' GETS CONSPICUOUS

Nelly Furtado earns her first No. 1 on The Billboard Hot 100 as her Timbaland-aided "Promiscuous" nabs Greatest Gainer Digital and Airplay honors and jumps 3-1.

The track gains 12 million listener impressions (No. 7 on Hot 100 Airplay) and scores its best one-week sum, returning to the top of Hot Digital Songs for the first time in four weeks (140,000 downloads). It is the first song to simultaneously nab the Digital and Airplay Gainer awards at No. 1 since Billboard introduced digital sales to the Hot 100 in February 2005. —*Silvio Pietroluongo*



LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 76 adult top 40 stations, 83 adult contemporary stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

Billboard HOT 100 JUL 8 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 2 WKS **IT'S GOIN' DOWN** YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
2	4	13	**SO WHAT** FIELD MOB FEAT CIARA (DTP/GEFFEN)
3	5	11	**ME & U** CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
4	2	17	**RIDIN'** CHAMILLIONAIRE (UNIVERSAL MOTOWN)
5	3	16	**HIPS DON'T LIE** SHAKIRA FEAT WYCLEF JEAN (EPIC)
6	6	15	**SNAP YO FINGERS** LIL JON (SMC/TVT)
7	7	7	**PROMISCUOUS** NELLY FURTADO FEAT TIMBALAND (MOSLEY/GEFFEN)
8	10	8	**UNFAITHFUL** RIHANNA (SRP/DEF JAM/IDJMG)
9	11	8	**DO IT TO IT** CHERISH (SHO'NUFF/CAPITOL)
10	15	2	**DEJA VU** BEYONCE FEATURING JAY-Z (COLUMBIA)
11	12	11	**TORN** LETOYA (CAPITOL)
12	8	12	**GIMME THAT** CHRIS BROWN FEAT LIL WAYNE (JIVE/ZOMBA)
13	9	11	**WHERE'D YOU GO** FORT MINOR FEAT HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
14	13	24	**TEMPERATURE** SEAN PAUL (VP/ATLANTIC)
15	24	4	**CRAZY** GNARLS BARKLEY (DOWNTOWN/LAVA)
16	19	11	**WHY YOU WANNA** T.I. (GRAND HUSTLE/ATLANTIC)
17	14	18	**BAD DAY** DANIEL POWTER (WARNER BROS.)
18	17	27	**UNWRITTEN** NATASHA BEDINGFIELD (EPIC)
19	23	6	**BOSSY** KELIS FEAT TOO SHORT (JIVE/ZOMBA)
20	27	5	**WHEN YOU GONNA (GIVE IT UP TO ME)** SEAN PAUL FEATURING SEYSHIA COLE (VP/ATLANTIC)
21	16	13	**ENOUGH CRYIN** MARY J. BLIGE FEAT BROOK-LYN (MATRIARCH/GEFFEN)
22	18	10	**WHAT'S LEFT OF ME** NICK LACHEY (JIVE/ZOMBA)
23	25	10	**OVER MY HEAD (CABLE CAR)** THE FRAY (EPIC)
24	34	9	**DOING TOO MUCH** PAULA DEANDA FEAT BABY BASH (ARISTA/RMG)
25	21	33	**BE WITHOUT YOU** MARY J. BLIGE (GEFFEN)
26	31	6	**U AND DAT** E-40 FEAT T-PAIN & KANDI GIRL (SICK WID' IT/DME/REPRISE)
27	22	16	**SAVIN' ME** NICKELBACK (ROADRUNNER/IDJMG)
28	30	11	**SUMMERTIME** KENNY CHESNEY (BNA)
29	26	19	**WHAT YOU KNOW** T.I. (GRAND HUSTLE/ATLANTIC)
30	45	5	**SHOULDER LEAN** YOUNG DRO FEAT T.I. (GRAND HUSTLE/ATLANTIC)
31	33	12	**DANI CALIFORNIA** RED HOT CHILI PEPPERS (WARNER BROS.)
32	20	21	**SOS** RIHANNA (SRP/DEF JAM/IDJMG)
33	38	4	**I WRITE SINS NOT TRAGEDIES** PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
34	41	4	**AIN'T NO OTHER MAN** CHRISTINA AGUILERA (RCA/RMG)
35	36	10	**THE WORLD** BRAD PAISLEY (ARISTA NASHVILLE)
36	35	9	**MOVE ALONG** THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
37	32	11	**LAST DAY OF MY LIFE** PHIL VASSAR (ARISTA NASHVILLE)
38	28	18	**DJ PLAY A LOVE SONG** JAMIE FOXX FEAT TWISTA (J/RMG)
39	71	2	**CALL ON ME** JANET DUET WITH NELLY (VIRGIN)
40	40	9	**DON'T FORGET TO REMEMBER ME** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
41	37	23	**WHO SAYS YOU CAN'T GO HOME** BON JOVI (ISLAND/IDJMG)
42	29	16	**WHEN YOU'RE MAD** NE-YO (DEF JAM/IDJMG)
43	44	7	**A LITTLE TOO LATE** TODY KEITH (SHOW DOG NASHVILLE)
44	39	24	**WALK AWAY** KELLY CLARKSON (RCA/RMG)
45	42	13	**WHEN THE STARS GO BLUE** TIM MCGRAW (CURB)
46	61	2	**SEXY LOVE** NE-YO (DEF JAM/IDJMG)
47	50	6	**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** RODNEY ATKINS (CURB)
48	51	8	**BLACK HORSE & THE CHERRY TREE** KT TUNSTALL (RELENTLESS/VIRGIN)
49	55	5	**I LOVE MY B****** BUSTA RHYMES FEAT KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)
50	46	11	**EVERY TIME I HEAR YOUR NAME** BEITH ANDERSON (ARISTA NASHVILLE)

1,023 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PREDICT
1	1	22	#1 2 WKS **BLACK HORSE & THE CHERRY TREE** KT TUNSTALL (RELENTLESS/VIRGIN)	
2	2	20	**SAVIN' ME** NICKELBACK (ROADRUNNER/IDJMG)	
3	4	29	**UNWRITTEN** NATASHA BEDINGFIELD (EPIC)	☆
4	3	40	**BAD DAY** DANIEL POWTER (WARNER BROS.)	
5	5	34	**OVER MY HEAD (CABLE CAR)** THE FRAY (EPIC)	
6	8	25	**WALK AWAY** KELLY CLARKSON (RCA/RMG)	☆
7	7	12	**STAY WITH YOU** DOD DOD DOLLS (WARNER BROS.)	☆
8	10	10	**DANI CALIFORNIA** RED HOT CHILI PEPPERS (WARNER BROS.)	
9	9	22	**UPSIDE DOWN** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
10	6	33	**EVER THE SAME** ROB THOMAS (MELISMA/ATLANTIC)	☆
11	15	6	**CRAZY** GNARLS BARKLEY (DOWNTOWN/LAVA)	
12	11	14	**THE REAL THING** BO BICE (RCA/RMG)	☆
13	13	11	**HIGH** JAMES BLUNT (CUSTARD/ATLANTIC)	
14	12	20	**FOR YOU I WILL (CONFIDENCE)** TEDDY GEIGER (CRED./COLUMBIA)	
15	14	24	**WHO SAYS YOU CAN'T GO HOME** BON JOVI (ISLAND/IDJMG)	☆
16	16	11	**WHAT'S LEFT OF ME** NICK LACHEY (JIVE/ZOMBA)	
17	17	14	**SOS** RIHANNA (SRP/DEF JAM/IDJMG)	
18	19	7	**THE RIDDLE** FIVE FOR FIGHTING (AWARE/COLUMBIA)	
19	18	9	**HIPS DON'T LIE** SHAKIRA FEAT WYCLEF JEAN (EPIC)	
20	20	8	**MOVE ALONG** THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
21	22	9	**HATE ME** BLUE OCTOBER (UNIVERSAL MOTOWN)	
22	21	17	**JUICY** BETTER THAN EZRA (ARTEMIS/V2)	
23	27	4	**WHAT HURTS THE MOST** RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
24	24	6	**WHERE'D YOU GO** FORT MINOR FEAT HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
25	23	9	**NOTHING LEFT TO LOSE** MAT KEARNEY (AWARE/COLUMBIA)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PREDICT
1	1	26	#1 9 WKS **BAD DAY** DANIEL POWTER (WARNER BROS.)	
2	2	46	**YOU RE BEAUTIFUL** JAMES BLUNT (CUSTARD/ATLANTIC)	
3	5	17	**UNWRITTEN** NATASHA BEDINGFIELD (EPIC)	☆
4	4	53	**YOU AND ME** LIFEHOUSE (GEFFEN)	
5	3	37	**BECAUSE OF YOU** KELLY CLARKSON (RCA/RMG)	
6	6	24	**SAVE THE LAST DANCE FOR ME** MICHAEL BUBLE (143/REPRISE)	
7	7	28	**EVER THE SAME** ROB THOMAS (MELISMA/ATLANTIC)	
8	8	26	**MAKING MEMORIES OF US** KEITH URBAN (CAPITOL NASHVILLE/EMC)	
9	9	14	**WHAT'S LEFT OF ME** NICK LACHEY (JIVE/ZOMBA)	
10	10	39	**LIKE WE NEVER LOVED AT ALL** FAITH HILL (WARNER CURB/WARNER BROS.)	☆
11	11	20	**WHEN DID YOU FALL (IN LOVE WITH ME)** CHRIS NICE (IND/COLUMBIA)	☆
12	14	24	**PROBABLY WOULDN'T BE THIS WAY** LEANN RIMES (CURB)	
13	13	18	**ALWAYS ON YOUR SIDE** SHERYL CROW & STING (A&M/INTERSCOPE)	
14	12	20	**WHO SAYS YOU CAN'T GO HOME** BON JOVI (ISLAND/IDJMG)	☆
15	15	5	**DO I MAKE YOU PROUD** TAYLOR HICKS (ARISTA/RMG)	
16	17	6	**THE RIDDLE** FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
17	18	11	**THE REAL THING** BO BICE (RCA/RMG)	☆
18	19	9	**WHAT HURTS THE MOST** RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
19	20	12	**CRAZY IN LOVE** NICOL SPONBERG (CURB)	
20	16	20	**SOME HEARTS** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
21	22	8	**BLACK HORSE & THE CHERRY TREE** KT TUNSTALL (RELENTLESS/VIRGIN)	☆
22	21	10	**SO LONG SELF** MERCYME (IND/COLUMBIA)	☆
23	23	9	**LOVE WILL COME BACK** CHICAGO (RHINO)	
24	24	14	**WALK AWAY** KELLY CLARKSON (RCA/RMG)	
25	26	18	**JESUS, TAKE THE WHEEL** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	8	#1 3 WKS **PROMISCUOUS** NELLY FURTADO FEAT TIMBALAND (MOSLEY/GEFFEN)	
2	1	5	**HIPS DON'T LIE** SHAKIRA FEAT WYCLEF JEAN (EPIC)	
3	4	7	**CRAZY** GNARLS BARKLEY (DOWNTOWN/LAVA)	
4	3	4	**LIFE IS A HIGHWAY** RASCAL FLATTS (WALT DISNEY)	
5	7	3	**AIN'T NO OTHER MAN** CHRISTINA AGUILERA (RCA/RMG)	
6	6	17	**RIDIN'** CHAMILLIONAIRE FEAT KRAYZIE BONE (UNIVERSAL MOTOWN)	■
7	8	9	**UNFAITHFUL** RIHANNA (SRP/DEF JAM/IDJMG)	
8	5	4	**IT'S GOIN' DOWN** YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
9	10	17	**OVER MY HEAD (CABLE CAR)** THE FRAY (EPIC)	2
10	–	1	**STARS ARE BLIND** PARIS HILTON (WARNER BROS.)	
11	9	12	**DANI CALIFORNIA** RED HOT CHILI PEPPERS (WARNER BROS.)	
12	15	8	**ME & U** CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
13	14	7	**BUTTONS** THE PUSSYCAT DOLLS FEAT SNOOP DOGG (A&M/INTERSCOPE)	
14	12	17	**I WRITE SINS NOT TRAGEDIES** PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
15	13	11	**WHERE'D YOU GO** FORT MINOR FEAT HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
16	11	20	**BAD DAY** DANIEL POWTER (WARNER BROS.)	5
17	16	9	**SOS** RIHANNA (SRP/DEF JAM/IDJMG)	
18	19	8	**SNAP YO FINGERS** LIL JON (SMC/TVT)	
19	18	2	**DO I MAKE YOU PROUD** TAYLOR HICKS (J/RMG)	
20	20	22	**MOVE ALONG** THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
21	17	6	**MISS MURDER** AFI (TINY EVIL/INTERSCOPE)	
22	48	5	**SO WHAT** FIELD MOB FEAT CIARA (DTP/GEFFEN)	
23	21	24	**TEMPERATURE** SEAN PAUL (VP/ATLANTIC)	3
24	22	18	**WHAT'S LEFT OF ME** NICK LACHEY (JIVE/ZOMBA)	
25	23	8	**BLACK HORSE & THE CHERRY TREE** KT TUNSTALL (RELENTLESS/VIRGIN)	
26	27	6	**BOSSY** KELIS FEAT TOO SHORT (JIVE/ZOMBA)	
27	25	31	**UNWRITTEN** NATASHA BEDINGFIELD (EPIC)	5
28	26	15	**SAVIN' ME** NICKELBACK (ROADRUNNER/IDJMG)	
29	24	19	**MS. NEW BOOTY** BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
30	28	10	**GIMME THAT** CHRIS BROWN FEAT LIL WAYNE (JIVE/ZOMBA)	
31	29	12	**WHAT HURTS THE MOST** RASCAL FLATTS (LYRIC STREET)	■
32	35	3	**DO IT TO IT** CHERISH (SHO NUFF/CAPITOL)	
33	32	21	**WALK AWAY** KELLY CLARKSON (RCA/RMG)	
34	30	35	**YOU'RE BEAUTIFUL** JAMES BLUNT (CUSTARD/ATLANTIC)	6
35	31	9	**NOT READY TO MAKE NICE** DIXIE CHICKS (COLUMBIA)	
36	33	29	**EVERYTIME WE TOUCH** CASCADA (ROBBINS)	2
37	50	3	**SINGLE** NATASHA BEDINGFIELD (EPIC)	
38	41	8	**HATE ME** BLUE OCTOBER (UNIVERSAL MOTOWN)	
39	40	5	**WHY YOU WANNA** T.I. (GRAND HUSTLE/ATLANTIC)	
40	42	13	**WHEN THE STARS GO BLUE** TIM MCGRAW (CURB)	
41	37	5	**SUMMERTIME** KENNY CHESNEY (BNA)	
42	34	13	**WHAT YOU KNOW** T.I. (GRAND HUSTLE/ATLANTIC)	
43	46	10	**MAKEDAMNSURE** TAKING BACK SUNDAY (WARNER BROS.)	
44	70	2	**CRAZY BITCH** BUCKCHERRY (ELEVEN SEVEN/LAVA)	
45	43	45	**BREATHE (2 AM)** ANNA NALICK (COLUMBIA)	3
46	39	40	**PUMP IT** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
47	38	22	**LEAN WIT IT, ROCK WIT IT** OEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
48	45	11	**HOW TO SAVE A LIFE** THE FRAY (EPIC)	●
49	47	59	**DON'T CHA** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
50	62	2	**ANIMAL I HAVE BECOME** THREE DAYS GRACE (JIVE/ZOMBA)	
51	53	18	**WHO SAYS YOU CAN'T GO HOME** BON JOVI (ISLAND/IDJMG)	
52	49	21	**FOR YOU I WILL (CONFIDENCE)** TEDDY GEIGER (CRED./COLUMBIA)	■
53	44	8	**SHAKE** YING YANG TWINS FEAT PITBULL (COLLIPARK/TVT)	
54	51	8	**CHASING CARS** SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
55	–	1	**IS IT ANY WONDER?** KEANE (INTERSCOPE)	
56	52	9	**THE ADVENTURE** ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
57	–	1	**HANGING ON** CHEYENNE KIMBALL (DKLIGHT/EPIC)	
58	–	1	**U AND DAT** E-40 FEAT T-PAIN & KANDI GIRL (SICK WID' IT/DME/REPRISE)	
59	60	24	**UPSIDE DOWN** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	■
60	36	4	**I LOVE MY B****** BUSTA RHYMES FEAT WILL.I.AM & KELIS (AFTERMATH/INTERSCOPE)	
61	64	4	**TAKIN' IT TO THE STREETS** TAYLOR HICKS (RCA S/RMG)	
62	59	50	**DIRTY LITTLE SECRET** THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	5
63	73	18	**SOMEWHERE ONLY WE KNOW** KEANE (INTERSCOPE)	
64	57	47	**MY HUMPS** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
65	61	8	**GET LOW** LIL JON (SMC/TVT)	
66	71	5	**LEAVE THE PIECES** THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)	
67	66	11	**LET U GO** ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	●
68	55	34	**JESUS, TAKE THE WHEEL** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
69	72	2	**ME AND MY GANG** RASCAL FLATTS (LYRIC STREET)	
70	–	1	**DOING TOO MUCH** PAULA DEANDA FEAT BABY BASH (ARISTA/RMG)	
71	63	10	**BEEP** THE PUSSYCAT DOLLS FEAT WILL.I.AM (A&M/INTERSCOPE)	
72	69	42	**PHOTOGRAPH** NICKELBACK (ROADRUNNER/IDJMG)	2
73	65	27	**SHAKE THAT** EMINEM FEAT NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
74	–	1	**COMING UNDONE** KORN (VIRGIN)	
75	58	18	**GIRL NEXT DOOR** SAVING JANE (TOMCAN COZE/UNIVERSAL REPUBLIC)	■

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PREDICT
1	1	12	#1 13 WKS **DANI CALIFORNIA** RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	2	14	**STEADY, AS SHE GOES** THE RACONTEURS (THIRD MAN/V2)	
3	3	10	**MISS MURDER** AFI (TINY EVIL/INTERSCOPE)	
4	4	10	**VICARIOUS** TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
5	7	12	**ANIMAL I HAVE BECOME** THREE DAYS GRACE (JIVE/ZOMBA)	
6	5	14	**THE ADVENTURE** ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
7	8	22	**HATE ME** BLUE OCTOBER (UNIVERSAL MOTOWN)	
8	8	9	**CRAZY** GNARLS BARKLEY (DOWNTOWN/LAVA)	
9	9	13	**MAKEDAMNSURE** TAKING BACK SUNDAY (WARNER BROS.)	
10	10	14	**WOMAN** WOLFMOTHER (MODULAR/INTERSCOPE)	
11	13	19	**THE KILL (BURY ME)** 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
12	12	5	**LIFE WASTED** PEARL JAM (J/RMG)	☆
13	15	11	**CRAZY BITCH** BUCKCHERRY (ELEVEN SEVEN/LAVA)	
14	16	18	**COMING UNDONE** KORN (VIRGIN)	
15	14	14	**PARALYZED** ROCK KILLS KID (REPRISE)	
16	18	6	**ROOFTOPS (A LIBERATION BROADCAST)** LOSTPROPHETS (COLUMBIA)	☆
17	19	3	**THE DIARY OF JANE** BREAKING BENJAMIN (HOLLYWOOD)	☆
18	11	18	**I DARE YOU** SHINEDOWN (ATLANTIC)	
19	21	5	**DON'T WAIT** DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	☆
20	25	6	**I WRITE SINS NOT TRAGEDIES** PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
21	22	11	**HANDS OPEN** SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
22	23	9	**THESE THINGS** SHE WANTS REVENGE (PERFECTMISS/FLAWLESS/GEFFEN)	☆
23	17	17	**I BET YOU LOOK GOOD ON THE DANCEFLOOR** ARCTIC MONKEYS (DOMINO)	
24	27	3	**THROUGH GLASS** STONE SOUR (ROADRUNNER/IDJMG)	
25	37	2	**KNIGHTS OF CYDONIA** MUSE (TASTE MEDIA/WARNER BROS.)	

JUL 8 2006

POP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	**PROMISCUOUS** #1 1 WEEK — NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	2	18	HIPS DON'T LIE — SHAKIRA FEAT. WYCLEF JEAN (EPIC)
3	1	7	DO I MAKE YOU PROUD — TAYLOR HICKS (ARISTA/RMG)
4	4	18	RIDIN' — CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
5	6	10	UNFAITHFUL — RIHANNA (SRP/DEF JAM/IDJMG)
6	8	4	AIN'T NO OTHER MAN — CHRISTINA AGUILERA (RCA/RMG)
7	11	11	ME & U — CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
8	7	8	CRAZY — GNARLS BARKLEY (DOWNTOWN/LAVA)
9	5	13	WHERE'D YOU GO — FORT MINOR (MACHINE SHOP/WARNER BROS.)
10	12	21	OVER MY HEAD (CABLE CAR) — THE FRAY (EPIC)
11	9	4	LIFE IS A HIGHWAY — RASCAL FLATTS (WALT [illegible]/LYRIC STREET)
12	14	21	I WRITE SINS NOT TRAGEDIES — PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
13	13	22	SOS — RIHANNA (SRP/DEF JAM/IDJMG)
14	18	11	BUTTONS — THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
15	43	2	STARS ARE BLIND — PARIS HILTON (WARNER BROS.)
16	15	18	WHAT'S LEFT OF ME — NICK LACHEY (JIVE/ZOMBA)
17	17	4	IT'S GOIN' DOWN — YUNG JOC (BLOCK BAD BOY SOUTH/ATLANTIC)
18	18	22	MOVE ALONG — THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
19	10	20	BAD DAY — DANIEL POWTER (WARNER BROS.)
20	16	25	TEMPERATURE — SEAN PAUL (VP ATLANTIC)
21	23	8	SO WHAT — FIELD MOB FEAT. CIARA (DTP/GEFFEN)
22	20	12	DANI CALIFORNIA — RED HOT CHILI PEPPERS (WARNER BROS.)
23	22	35	UNWRITTEN — NATASHA BEDINGFIELD (EPIC)
24	21	18	SAVIN' ME — BIOKELBACK (ROADRUNNER/IDJMG)
25	24	8	SNAP YO FINGERS — LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
26	25	12	GIMME THAT — CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
27	28	20	WALK AWAY — KELLY CLARKSON (RCA/RMG)
28	27	20	MS. NEW BOOTY — BUBBA SPARXXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
29	32	8	DOING TOO MUCH — PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
30	30	18	BLACK HORSE & THE CHERRY TREE — KT TUNSTALL (RELENTLESS/VIRGIN)
31	35	5	DO IT TO IT — CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
32	34	8	BOSSY — KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
33	26	9	MISS MURDER — AFI (THIRTY EVIL/INTERSCOPE)
34	33	13	LET U GO — ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
35	31	36	BREATHE (2 AM) — ANNA NALICK (COLUMBIA)
36	45	5	WHEN YOU GONNA (GIVE IT UP TO ME) — SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
37	44	2	DEJA VU — BEYONCE FEAT. JAY-Z (COLUMBIA)
38	39	7	SINGLE — NATASHA BEDINGFIELD (EPIC)
39	37	12	WHAT HURTS THE MOST — RASCAL FLATTS (LYRIC STREET)
40	38	29	BE WITHOUT YOU — MARY J. BLIGE (GEFFEN)
41	49	11	HATE ME — BLUE OCTOBER (UNIVERSAL MOTOWN)
42	36	13	WHAT YOU KNOW — T.I. (GRAND HUSTLE/ATLANTIC)
43	42	18	WHO SAYS YOU CAN'T GO HOME — BON JOVI (ISLAND/IDJMG)
44	40	9	NOT READY TO MAKE NICE — DIXIE CHICKS (COLUMBIA)
45	50	10	CROWDED — JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
46	41	23	FOR YOU I WILL (CONFIDENCE) — TEDDY GEIGER (CRED/COLUMBIA)
47	52	6	WHY YOU WANNA — T.I. (GRAND HUSTLE/ATLANTIC)
48	46	24	LEAN WIT IT, ROCK WIT IT — DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
49	48	29	SHAKE THAT — EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
50	56	13	WHEN THE STARS GO BLUE — TIM MCGRAW (CURB)
51	54	7	SUMMERTIME — KENNY CHESNEY (BNA)
52	75	3	U AND DAT — E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/SME/REPRISE)
53	60	10	MAKEDAMNSURE — TAKING BACA SUNDAY (WARNER BROS.)
54	51	30	GIRL NEXT DOOR — SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
55	76	11	CRAZY BITCH — BUCKCHERRY (ELEVEN SEVEN/LAVA)
56	53	26	BEEP — THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
57	57	6	CHASING CARS — SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
58	59	14	HOW TO SAVE A LIFE — THE FRAY (EPIC)
59	94	2	HANGING ON — CHEYENNE KIMBALL (DAYLIGHT/EPIC)
60	68	6	ANIMAL I HAVE BECOME — THREE DAYS GRACE (JIVE/ZOMBA)
61	47	4	I LOVE MY B**** — BUSTA RHYMES FEAT. WILL.I.AM & KELIS (AFTERMATH/INTERSCOPE)
62	68	24	UPSIDE DOWN — JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
63		2	IS IT ANY WONDER? — AEAME (INTERSCOPE)
64	62	11	THE ADVENTURE — ANGELS AND AIRWAVES (SURETONE/GEFFEN)
65	79	3	GALLERY — MARIO VAZQUEZ (ARISTA/RMG)
66	71	4	TAKIN' IT TO THE STREETS — TAYLOR HICKS (RCA/S RMG)
67	69	11	STAY WITH YOU — GOO GOO DOLLS (WARNER BROS.)
68	77	5	LEAVE THE PIECES — THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE/WRN)
69	81	14	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
70	55	25	ROMPE — DADDY YANKEE (EL CARTEL/TRYERSCOPE)
71	78	5	ME AND MY GANG — RASCAL FLATTS (LYRIC STREET)
72	58	9	SAY I — CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
73	–	1	COMING UNDONE — KORN (VIRGIN)
74	–	1	CALL ON ME — JANET DUET WITH NELLY (VIRGIN)
75	–	1	A PUBLIC AFFAIR — JESSICA SIMPSON (EPIC)
76	81	2	REAL GONE — SHERYL CROW (WALT DISBEY)
77	63	20	THE REAL THING — BO BICE (RCA/RMG)
78	84	26	TOUCH IT — BUSTA RHYMES (AFTERMATH/INTERSCOPE)
79	74	17	WHEN YOU'RE MAD — BE YO (DEF JAM/IDJMG)
80	80	5	WANTED DEAD OR ALIVE — CHRIS INAUGHTRY (RCA/S/RMG)
81	72	6	AND SHE SAID... — LUCAS PRATA (ULTRA)
82	65	3	HOLLA AT ME — DJ KHALED (TERROR SQUAD/KOCH)
83	73	29	SO SICK — BE YO (DEF JAM/IDJMG)
84	90	4	KICK PUSH — LUPE FIASCO (1ST & 15TH/ATLANTIC)
85	70	10	GETTIN' SOME — SHAWNNA (DTP/DEF JAM/IDJMG)
86	87	4	BEST OF BOTH WORLDS — HANNAH MORYANA (WALT DISNEY)
87	83	11	SETTLE FOR A SLOWDOWN — GERKS BENTLEY (CAPITOL (NASHVILLE))
88	89	3	THE WORLD — BRAD PAISLEY (ARISTA NASHVILLE)
89	100	6	I DARE YOU — SHINEDOWN (ATLANTIC)
90	64	14	GIRL — PAUL WALL (SWISHAHOUSE/ASYLUM ATLANTIC)
91	85	11	CONTROL MYSELF — LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
92	88	27	EVER THE SAME — BOB THOMAS (MELISMA/ATLANTIC)
93	91	26	I'M N LUV (WIT A STRIPPER) — T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
94	86	5	ONE — MARY J. BLIGE AND U2 (MATRIARCH/GEFFEN)
95	93	5	RIDIN' RIMS — DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
96	–	1	SEXY LOVE — NE-YO (DEF JAM/IDJMG)
97	97	8	STEADY, AS SHE GOES — THE RACONTEURS (THIND MAN/V2)
98	95	4	HIGH — JAMES BLUNT (CUSTARD/ATLANTIC)
99	–	1	SWING — THACE ADKINS (CAPITOL (NASHVILLE))
100	96	21	STUPID GIRLS — PINK (LAFACE/ZOMBA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	19	**HIPS DON'T LIE** #1 8 WEEKS — SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
2	4	9	PROMISCUOUS — NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
3	2	13	WHERE'D YOU GO — FORT MINOR (MACHINE SHOP/WARNER BROS.)	
4	5	11	UNFAITHFUL — RIHANNA (SRP/DEF JAM/IDJMG)	☆
5	3	12	RIDIN' — CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
6	7	11	ME & U — CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
7	8	19	WHAT'S LEFT OF ME — NICK LACHEY (JIVE/ZOMBA)	☆
8	12	14	OVER MY HEAD (CABLE CAR) — THE FRAY (EPIC)	
9	13	7	I WRITE SINS NOT TRAGEDIES — PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
10	8	22	TEMPERATURE — SEAN PAUL (VP ATLANTIC)	
11	11	15	MOVE ALONG — THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
12	15	4	AIN'T NO OTHER MAN — CHRISTINA AGUILERA (RCA/RMG)	☆
13	9	22	SOS — RIHANNA (SRP/DEF JAM/IDJMG)	
14	14	11	SO WHAT — FIELD MOB FEAT. CIARA (DTP/GEFFER)	
15	18	6	BUTTONS — THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
16	10	17	BAD DAY — DANIEL POWTER (WARNER BROS.)	☆
17	17	33	UNWRITTEN — NATASHA BEDINGFIELD (EPIC)	☆
18	16	18	SAVIN' ME — NICKELBACK (ROADRUNNER/IDJMG)	☆
19	20	8	DOING TOO MUCH — PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
20	22	2	DEJA VU — BEYONCE FEATURING JAY Z (COLUMBIA)	
21	19	26	WALK AWAY — KELLY CLARKSON (RCA/RMG)	☆
22	25	3	STARS ARE BLIND — PARIS HILTON (WARNER BROS.)	
23	30	3	CRAZY — GNARLS BARKLEY (DOWNTOWN/LAVA)	
24	21	9	GIMME THAT — CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
25	29	5	WHEN YOU GONNA (GIVE IT UP TO ME) — SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)	
26	23	14	LET U GO — ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
27	26	23	BE WITHOUT YOU — MARY J. BLIGE (GEFFEN)	
28	28	6	BREATHE (2 AM) — ANNA NALICK (COLUMBIA)	☆
29	27	17	MS. NEW BOOTY — BUBBA SPARXXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
30	34	5	IT'S GOIN' DOWN — YUNG JOC (BLOCK BAD BOY SOUTH/ATLANTIC)	
31	33	7	DO IT TO IT — CHERISH (SHONUFF/CAPITOL)	
32	31	10	CROWDED — JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
33	32	1	SNAP YO FINGERS — LIL JON (BME/TVT)	
34	–	1	CALL ON ME — JANET DUET WITH BELLY (VIRGIN)	
35	–	1	A PUBLIC AFFAIR — JESSICA SIMPSON (EPIC)	
36	36	5	BLACK HORSE & THE CHERRY TREE — KT TUNSTALL (RELENTLESS/VIRGIN)	
37	37	1	GALLERY — MARIO VAZQUEZ (ARISTA/RMG)	
38	35	7	SINGLE — NATASHA BEDINGFIELD (EPIC)	
39	39	28	SHAKE THAT — EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
40	–	1	THAT GIRL — FRANKIE J (COLUMBIA)	
41	40	9	WHO SAYS YOU CAN'T GO HOME — BON JOVI (ISLAND/IDJMG)	
42	44	20	THE REAL THING — BO BICE (RCA/RMG)	
43	50	1	BOSSY — KELIS FEATURING TOO SHORT (JIVE/ZOMBA)	
44	43	22	FOR YOU I WILL (CONFIDENCE) — TEDDY GEIGER (CRED/COLUMBIA)	
45	47	9	WHAT YOU KNOW — T.I. (GRAND HUSTLE/ATLANTIC)	
46	41	8	AND SHE SAID... — LUCAS PRATA (ULTRA)	
47	45	27	GIRL NEXT DOOR — SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	☆
48	42	29	SO SICK — BE YO (DEF JAM/IDJMG)	☆
49	–	1	DANI CALIFORNIA — RED HOT CHILI PEPPERS (WARNER BROS.)	
50	38	12	GIRL — PAUL WALL (SWISHAHOUSE/ASYLUM ATLANTIC)	

119 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	**DO I MAKE YOU PROUD/TAKIN IT TO THE STREETS** #1 2 WEEKS — TAYLOR HICKS (ARISTA/RMG)
2	8	7	ME & U — CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
3	2	7	PROMISCUOUS — NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	3	19	SISTER — SCOUBIDREL SQUAD FEAT. BUN-B (INVISIBLE)
5	4	4	GET TOGETHER — MADONNA (WARNER BROS.)
6	5	12	EVERY DAY IS EXACTLY THE SAME — NINE INCH NAILS (NOTHING/INTERSCOPE)
7	6	8	IT'S GOIN' DOWN — YUNG JOC (BLOCK BAD BOY SOUTH/ATLANTIC)
8	11	6	DO IT TO IT — CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
9	25	4	BACK AND FORTH — UNIFIED TRIBE (MAGIC MUZIK/UAM)
10	–	1	NUMBER ONE — PHARRELL FEAT. KANYE WEST (STAN TRAK/IBTERSCOPE)
11	–	1	ENOUGH CRYIN — MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEB)
12	14	18	SORRY — MADONNA (WARNER BROS.)
13	37	2	REGRETS — BEAVER DAVIS (WILDCHILD DAVIS)
14	24	18	STRAIGHT TO VIDEO — MINDLESS SELF INDULGENCE (METROPOLIS)
15	17	8	BUTTONS — THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
16	10	54	INSIDE YOUR HEAVEN/VEHICLE — BO BICE (RCA/RMG)
17	–	1	SOLDIER SONG — SAFO (TEE-N-TEE)
18	16	29	I AM NOT MY HAIR — INDIA.ARIE (UNIVERSAL MOTOWN)
19	–	1	SYMPHONY OF BROTHERHOOD — MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
20	42	4	SWALLOW YOUR FEARS — STATE OF MAN (POLYPLAT)
21	15	21	HEAD LIKE A HOLE — NINE INCH NAILS (NYKOO/SC)
22	9	4	I LOVE MY B****/NEW YORK S*** — BUSTA RHYMES (AFTERMATH/INTENSCOPE)
23	20	10	PICK IT UP — R*PRS (OPHIN)
24	45	4	KICK PUSH — LUPE FIASCO (1ST & 15TH/ATLANTIC)
25	–	1	GET EM GOT EM — WILLIE JOE (WATABOY)

HITPREDICTOR

DATA PROVIDED BY hitpredictor.com

See chart legend for rules and explanations. Yellow indicates recently tested title. _ indicates New Release.

ARTIST/Title/Label, (Score) — Chart Rank

POP 100 AIRPLAY

Move Along INTERSCOPE (69 9) — 11
Ain't No Other Man RMG (76.3) — 12
☆ RASCAL FLATTS
What Hurts The Most HOLLYWOOD (83.7)
Who Knew ZOMBA (76 3)
☆ TEDDY GEIGER
These Walls COLUMBIA (58.3)
Miracle ROBBINS (66 6)

ADULT TOP 40

The Real Thing RMG (75.7) — 12
What Hurts The Most HOLLYWOOD (75.1) — 23

ADULT CONTEMPORARY

Who Says You Can't Go Home IDJMG (75.7) — 14
The Riddle COLUMBIA (65 3) — 16
The Real Thing RMG (75.8) — 17
What Hurts The Most HOLLYWOOD (69 6) — 18
Black Horse & The Cherry Tree VIRGIN (75.7) — 21
So Long Self COLUMBIA (69.5) — 22

MODERN ROCK

Life Wasted RMG (58.0) — 12
Rooftops COLUMBIA (55.5) — 16
The Diary Of Jane HOLLYWOOD (56.8) — 17
Don't Wait INTERSCOPE (56.1) — 19
I Write Sins Not Tragedies FUELED BY RAMEN (58.2) — 20
These Things GEFFEN (57.2) — 22
Ready To Fall GEFFEN (58 7) — 30
Inside Of You IDJMG (58 6) — 32
Tell Me Baby WARNER BROS (69.8) — 30
I Will Follow You In The Dark ATLANTIC (65.5)
Fully Alive RMG (62.6)
☆ BUCKCHERRY
Tears Don't Fall ZOMBA (56.8)
☆ CHRISTINA AGUILERA
Invincible COLUMBIA (63.1)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY Nielsen SoundScan

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WEEK DONELL JONES / LaFace 52136/ZOMBA (18.98)	Journey Of A Gemini		1
2	NEW		1	FIELD MOB / OTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		2
3	1	90	3	BUSTA RHYMES / AFTERMATH 008748*/INTERSCOPE (13.98)	The Big Bang		1
4	3	1	3	YUNG JOC / BLOCK BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
5	2	2	3	ICE CUBE / LENCH MOB 65038 (18.98)	Laugh Now, Cry Later		2
6	6	4	8	RIHANNA / SRP/DEF JAM 006185*/IDJMG (13.98)	A Girl Like Me	●	2
7	4	8	7	GNARLS BARKLEY / DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		4
8	8	7	17	NE-YO / DEF JAM 004834*/IDJMG (13.98)	In My Own Words	■	1
9	5	6	7	THE ISLEY BROTHERS FEATURING RONALD ISLEY / DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		1
10	7	5	14	T.I. / GRAND HUSTLE/ATLANTIC 83980*/AG (18.98)	King	■	1
11	9	3	3	DJ KHALED / TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		3
12	56	55	39	GREATEST GAINER THREE 6 MAFIA / HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98)	Most Known Unknown	■	1
13	11	11	20	MARY J. BLIGE / MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
14	10	10	11	CHAMILLIONAIRE / UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	■	2
15	13	16	7	TEENA MARIE / CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006488/UMRG (13.98)	Sapphire		3
16	14	12	6	AVANT / MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
17	NEW		1	VARIOUS ARTISTS / VP 1758* (18.98 CD/DVD)	Reggae Gold 2006		17
18	NEW		1	SMOKEY ROBINSON / NEW DOOR 006641/UME (13.98)	Timeless Love		18
19	12	9	7	CAM'RON / DIPLOMATIC MAN 98500/ASYLUM (18.98)	Killa Season		1
20	15	13	7	JAGGED EDGE / COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		2
21	20	17	8	YO GOTTI / MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		8
22	19	20	10	E-40 / SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		1
23	NEW		1	SOUNDTRACK / UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift		23
24	17	24	36	CHRIS BROWN / JIVE 82870/ZOMBA (18.98)	Chris Brown	■	1
25	21	23	20	DEM FRANCHIZE BOYZ / SO SO DEF 53423* VIRGIN (18.98)	On Top Of Our Game	●	2
26	22	21	12	VARIOUS ARTISTS / UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
27	18	19	21	HEATHER HEADLEY / RCA 84492/RMG (18.98)	In My Mind	●	1
28	16	27	22	JAMIE FOXX / J 21[illegible]9* RMG (18.98)	Unpredictable	2	1
29	29	28	21	LIL WAYNE / CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	The Carter II	■	1
30	24	30	36	SEAN PAUL / VP/ATLANTIC 83788*/AG (18.98)	The Trinity	■	4
31	30	25	12	BUBBA SPARXXX / NEW SOUTH PURPLE RIBBON 47183*/VIRGIN (18.98)	The Charm		3
32	23	15	9	MOBB DEEP / G-UNIT 006[illegible]* INTERSCOPE (13.98)	Blood Money		1
33	26	18	6	CHRISTINA MILIAN / ISLAND 006481*/IDJMG (13.98)	So Amazin'		3
34	28	39	14	URBAN MYSTIC / SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations II		28
35	46	46	8	UNCLE LUKE / LUKE 11120 URBAN BOX OFFICE (11.98)	My Life & Freaky Times		35
36	25	26	13	FORT MINOR / MACHINE SHOP 49388/WARNER BROS. (18.98)	The Rising Tied		25
37	31	35	23	ANTHONY HAMILTON / SO SO DEF 74276/ZOMBA (18.98)	Ain't Nobody Worryin'	●	4
38	32	31	10	KEYSHIA COLE / A&M 003554*/INTERSCOPE (13.98)	The Way It Is	■	2
39	27	22	11	LL COOL J / DEF JAM 008158*/IDJMG (13.98)	Todd Smith	●	2
40	38	34	29	KIRK FRANKLIN / FO YO SOUL GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	4
41	43	37	9	DA MUZICIANZ / COLLIPARK 2800*/TVT (17.98)	Da Muzicianz		29
42	50	51	36	BONE THUGS-N-HARMONY / RUTHLESS 25423 (18.98)	Greatest Hits		36
43	39	45	48	RAHEEM DEVAUGHN / JIVE 55[illegible]/ZOMBA (11.98)	The Love Experience		9
44	40	40	7	THE BLACK EYED PEAS / A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	1
45	36	33	63	MARIAH CAREY / ISLAND 005794*/IDJMG (13.98)	The Emancipation Of Mimi	5	1
46	35	36	14	PRINCE / UNIVERSAL REPUBLIC 006298/UMRG (13.98)	3121	●	1
47	37	29	13	GHOSTFACE KILLAH / DEF JAM 006155*/IDJMG (11.98)	FishScale		2
48	45	43	7	YOUNG JEEZY / CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
49	41	42	25	EMINEM / SHADY/AFTERMATH 005981*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
50	44	44	40	MARY MARY / MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	4
51	42	–	2	SOUNDTRACK / RSMG 006592/IDJMG (11.98)	Waist Deep		42
52	47	41	10	JUVENILE / UTP/ATLANTIC 83790*/AG (18.98)	Reality Check	●	1
53	33	14	3	VARIOUS ARTISTS / SMACK 5857/KOCH (17.98)	Smack The Album: Volume 1		14
54	49	47	41	PAUL WALL / SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	■	1
55	64	58	6	TONY TERRY / STUDIO 25/JEG 5012/KOCH (17.98)	Changed!		55
56	48	48	10	JAHEIM / DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	●	1
57	52	54	41	CHARLIE WILSON / JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
58	55	49	18	SOUNDTRACK / UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		4
59	63	62	87	LYFE JENNINGS / COLUMBIA 80946/SONY MUSIC (12.98)	Lyfe 268-192	■	7
60	51	59	50	KEM / UNIVERSAL MOTOWN 004232/UMRG (13.98)	Album II	●	1
61	56	57	44	SOUNDS OF BLACKNESS / SLP 53693/LIGHTYEAR (17.98)	Unity		47
62	97	83	10	PACE SETTER DA BACKWUDZ / MAJOR WAY/ROWDY 006364*/UMRG (8.98)	Wood Work		23
63	54	60	23	REMY MA / SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
64	60	52	14	B.G. / CHOPPA CITY 5849/KOCH (17.98)	The Heart Of The Streetz, Vol. 2 (I Am What I Am)		2
65	61	53	23	T-PAIN / KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Reppa Ternt Sanga	●	8
66	59	50	70	JOHN LEGEND / G.O.O.D. COLUMBIA 82778*/SONY MUSIC (18.98)	Get Lifted	■	1
67	70	74	18	ERIC BENET / FRIDAY/REPRISE 47870/WARNER BROS. (18.98)	Hurricane		27
68	71	76	44	KANYE WEST / ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	3	1
69	65	64	35	DESTINY'S CHILD / COLUMBIA 87765/SONY MUSIC (18.98)	#1's	■	1
70	68	56	34	SOUNDTRACK / G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	■	1
71	NEW		1	DIANA ROSS / UNIVERSAL MOTOWN 005694/UMRG (15.98)	Blue		71
72	RE-ENTRY		8	SNOOP DOGG / PRIORITY 33057/CAPITOL (18.98)	The Best Of Snoop Dogg		44
73	95	–	24	GOAPELE / SKYBLAZE/COLUMBIA 82810/SONY MUSIC (11.98)	Change It All		32
74	66	72	8	AMEL LARRIEUX / BLISSLIFE 00002 (18.98)	Morning		8
75	67	68	43	YOLANDA ADAMS / FLEWBA/ATLANTIC 83[illegible]AG (18.98)	Day By Day		4

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	39	#1 26 WEEKS SEAN PAUL / VP/ATLANTIC 83788*/AG	The Trinity	■
2	NEW	1	VARIOUS ARTISTS / VP 1758*	Reggae Gold 2006	
3	2	17	MATISYAHU / OR/EPIC 87895*/SONY MUSIC	Youth	●
4	6	33	BOB MARLEY AND THE WAILERS / ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	
5	3	42	DAMIAN "JR. GONG" MARLEY / GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005418*/UMRG	Welcome To Jamrock	●
6	5	62	MATISYAHU / OR/EPIC 96[illegible]/SONY MUSIC	Live At Stubb's	●
7	4	76	BOB MARLEY AND THE WAILERS / TUFF GONG/ISLAND CHRONICLES 604008/UME	Gold	
8	NEW	1	VARIOUS ARTISTS / VP 1780*	Soca Gold 2006	
9	8	5	VARIOUS ARTISTS / RHINO SPECIAL PRODUCTS 21088/TIME LIFE	Irie Reggae Hits: Best of Dancehall	
10	7	2	ELAN / KINGSBURY 006384/INTERSCOPE	Together As One	
11	14	5	JEHRO / SUPERFRUIT 14/RECALL	Jehro	
12	10	12	VARIOUS ARTISTS / SEQUENCE 6035	Dancehall Nice Again 2006	
13	15	7	BEDOUIN SOUNDCLASH / SIDEONEDUMMY 71267	Sounding A Mosaic	
14	RE-ENTRY	8	PAPA SAN / GOSPO CENTRIC 71280 ZOMBA	Real & Personal	
15	9	49	WILLIE NELSON / LOST HIGHWAY 00470[illegible]/UMGN	Countryman	

BETWEEN THE BULLETS rgeorge@billboard.com

JONES LANDS FIRST NO. 1 ALBUM

On his fourth visit to Top R&B/Hip-Hop Albums, Donell Jones toasts his first No. 1.

There's a reversal of fortunes on The Billboard 200, where Jones' "Journey of a Gemini" (No. 15, 49,000 sold), trails Field Mob's "Light Poles and Pine Trees," the duo's first top 10 on that list (No. 10, 63,000).

Both albums were sale-priced for less than $10 at Target and Circuit City. Standings on the R&B/Hip-Hop chart differ from The Billboard 200 because the former is determined by a core subset of stores that specialize in those genres.



Jones' best is "Life Goes On," which sold 110,000 when it hit the big chart at No. 3 in 2002; the same year saw Field Mob's "From Tha Roota to Da Toota" do 28,000 for a Billboard 200 rank of No. 33.

—Raphael George

See Charts Legend for rules and explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** 150 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Songs chart. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

JUL 8 2006

R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PROSPECT
1	1	21	**#1 2 WKS** IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
2	2	17	TORN LETOYA (CAPITOL)	★
3	3	26	SNAP YO FINGERS LIL JON (BME/TVT)	★
4	5	14	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	★
5	4	15	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	★
6	6	14	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)	★
7	12	3	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	★
8	7	15	DJ PLAY A LOVE SONG JAMIE FOXX FEAT. TWISTA (J/RMG)	★
9	14	13	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
10	8	12	GIMME THAT CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	★
11	10	19	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
12	11	13	DO IT TO IT CHERISH (SHO NUFF/CAPITOL)	
13	16	8	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	★
14	8	18	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	★
15	15	41	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
16	15	20	HUSTLIN' ROCK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
17	17	35	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
18	21	6	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	★
19	18	21	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	★
20	19	35	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	★
21	46	2	CALL ON ME JANET DUET WITH NELLY (VIRGIN)	★
22	24	7	WHEN YOU GONNA (GIVE IT UP TO ME) SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	★
23	29	5	SEXY LOVE NE-YO (DEF JAM/IDJMG)	★
24	33	6	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT A-LOT/CAPITOL)	★
25	25	9	FEELS SO GOOD REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	★
26	26	18	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)	★
27	28	11	I LOVE MY B**** BUBTA RHYMES FEAT. KELIS & WILL I AM (AFTERMATH/INTERSCOPE)	
28	22	22	GOOD LUCK CHARM JAGGED EDGE (COLUMBIA/SUM)	★
29	54	11	HMM HMM BEENIE MAN (SHOCKING VIBES/VIRGIN)	
30	23	27	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)	
31	20	10	GHETTO STORY CHAM (MADHOUSE/ATLANTIC)	
32	27	22	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
33	51	7	MIGHTY "O" OUTKAST (LAFACE/ZOMBA)	★
34	35	17	OOH WEE TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
35	47	14	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)	
36	30	23	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
37	40	4	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	★
38	39	5	U AND DAT E-40 FEAT. T-PAIN & RANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
39	45	11	RIDIN' RIMS DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
40	57	35	IN MY MIND HEATHER HEADLEY (RCA/RMG)	
41	32	22	4 MINUTES AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	★
42	48	4	SHINE LUTHER VANDROSS (LEGACY/J/RMG)	
43	42	38	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
44	56	3	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY "MS. B." NAMANICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	
45	43	13	I'M GONNA BE DONELL JONES (LAFACE/ZOMBA)	★
46	38	21	I LOVE YOU CHERI DENNIS (BAD BOY/ATLANTIC)	★
47	34	19	HOLLA AT ME DJ KHALED (TERROR SQUAD/KOCH)	
48	50	14	PRETTY BABY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
49	36	21	BACK LIKE THAT GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
50	41	51	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	**#1 9 WKS** CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)
2	2	24	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)
3	3	16	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)
4	5	16	OOH WEE TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)
5	7	23	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)
6	4	24	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)
7	6	32	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)
8	8	39	IN MY MIND HEATHER HEADLEY (RCA/RMG)
9	10	20	PRETTY BABY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
10	9	41	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
11	12	4	SHINE LUTHER VANDROSS (LEGACY/J/RMG)
12	13	10	NO WORDS CHARLIE WILSON (JIVE/ZOMBA)
13	11	14	I'M GONNA BE DONELL JONES (LAFACE/ZOMBA)
14	17	8	ME TIME HEATHER HEADLEY (RCA/RMG)
15	14	21	GOD'S GIFT JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)
16	15	12	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)
17	16	13	TAKE CARE OF U SHANICE (MAJAH/PLAYTYME)
18	18	17	THE CHOSEN ONE JANEIM (DIVINE MILL/WARNER BROS.)
19	24	3	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
20	19	13	YESTERDAY MARY MARY (MY BLOCK/COLUMBIA/SUM)
21	22	10	TORN LETOYA (CAPITOL)
22	21	7	BLAST OFF THE ISLEY BROTHERS FEAT. R. KELLY (DEF SOUL CLASSICS/DEF JAM/IDJMG)
23	20	16	YOU RAHEEM DEVAUGHN (JIVE/ZOMBA)
24	23	8	4 MINUTES AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)
25	26	12	WANNA SEE YOU SMILE LORENZO OWENS (D-TOWN)

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	**#1 13 WKS** SISTER SOUNDTRACK SQUAD FEAT. BUN-B (INVISIBLE)
2	10	7	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
3	9	4	BACK AND FORTH UNIFIED TRIBE (MAGIC MUZIK/IAM)
4	11	5	REGRETS HEAVEN DAVIS (WILDCHILD DAVIS)
5	–	1	BOLDIER SONG SAPO (TEE-N-TEE)
6	–	1	SYMPHONY OF BROTHERHOOD MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
7	7	2	WORLD WIDE (V.I.P.) SAIRE JONES (VIBANT)
8	5	10	PICK IT UP K'PRIS (OPHIR)
9	21	3	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)
10	3	4	I LOVE MY B****/NEW YORK S*** BUSTA RHYMES (AFTERMATH/INTERSCOPE)
11	6	11	REMEMBER RENA SCOTT (AMOR/K.E.S.)
12	4	10	WHAT THE LICK READ? TRIPLE J (BIG SCALE)
13	12	29	I AM NOT MY HAIR INDIA ARIE (UNIVERSAL MOTOWN)
14	16	11	SNAP YO FINGERS LIL JON (BME/TVT)
15	24	3	NUMBER ONE PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
16	14	20	BOOM DRAH Y.G.O. (NEGRIL WEST/ORPHEUS)
17	13	14	I REMEMBER... MELYRA MORGAN (LU ANN/ORPHEUS)
18	31	6	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
19	–	1	SOJANGLES PITBULL (DIAZ BROTHERS/TVT)
20	20	7	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
21	–	1	GHETTO STORY CHAM (MADHOUSE/ATLANTIC)
22	48	44	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
23	22	6	DA JERK YUNG TONE (WABEJON)
24	23	3	MR. ME TOO CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP GANG/STAR TRAK/ZOMBA)
25	–	1	I LOVE YOU CHERI DENNIS (BAD BOY/ATLANTIC)

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PROSPECT
1	1	12	**#1 2 WKS** IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
2	2	15	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
3	3	16	SNAP YO FINGERS LIL JON (BME/TVT)	
4	5	10	DO IT TO IT CHERISH (SHO NUFF/CAPITOL)	★
5	4	16	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	★
6	7	7	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	★
7	9	13	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
8	8	23	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
9	6	11	GIMME THAT CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	★
10	12	7	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)	★
11	13	11	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	★
12	10	15	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	★
13	11	17	DOING TOO MUCH PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	★
14	14	17	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	
15	15	10	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)	★
16	27	2	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	★
17	18	28	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	★
18	19	6	I LOVE MY B**** BUBTA RHYMES FEAT. WILL I AM & KELIS (AFTERMATH/INTERSCOPE)	
19	17	22	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
20	21	5	TORN LETOYA (CAPITOL)	★
21	22	4	WHEN YOU GONNA (GIVE IT UP TO ME) SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	★
22	31	2	CRAZY SNARLS BARKLEY (DOWNTOWN/LAVA)	★
23	16	11	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)	
24	25	3	SEXY LOVE NE-YO (DEF JAM/IDJMG)	★
25	23	6	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	★

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
Deja Vu SUM (89.5)	7
Bossy ZOMBA (70.7)	13
Me & You ATLANTIC (86.2)	18
★ JANET WITH NELLY Call On Me VIRGIN (92.2)	21
When You Gonna (Give It Up To Me) ATLANTIC (74.7)	22
Sexy Love IDJMG (82.4)	23
Pullin' Me Back CAPITOL (82.5)	24
Feels So Good UNIVERSAL MOTOWN (87.3)	25
S.E.X. SUM (86.2)	37
Ridin' Rims VIRGIN (86.6)	39
Entourage SUM (79.1)	57
★ RIHANNA Unfaithful IDJMG (86.2)	64
Say IDJMG (74.4)	76
★ PHARRELL FEAT. KANYE WEST Number One INTERSCOPE (74.7)	74
You Should Be My Girl MOTOWN/UNIVERSAL (73.7)	–
★ Need A Boss IDJMG (75.8)	–
RHYTHMIC AIRPLAY	
Unfaithful IDJMG (86.2)	10
Bossy ZOMBA (86.4)	11
Why You Wanna ATLANTIC (86.8)	16
Deja Vu SUM (87.8)	18
Torn CAPITOL (72.8)	20
When You Gonna (Give It Up To Me) ATLANTIC (75.8)	21
Crazy LAVA (71.4)	22
Sexy Love IDJMG (82.4)	24
Pullin' Me Back CAPITOL (83.2)	25
★ JANET WITH NELLY Call On Me VIRGIN (92.1)	29
What You Gonna Do UNIVERSAL MOTOWN (66.7)	29
★ THE PACT Vans ZOMBA (71.8)	36
Mighty "O" ZOMBA (70.5)	–
Superman ARE (85.4)	–
★ CIARA Get Up ZOMBA (90.4)	–
Buttons INTERSCOPE (78.6)	–

ADULT R&B AND RHYTHMIC AIRPLAY: 65 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIPHOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen SoundScan

The most popular singles and tracks, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen Soundscan. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard R&B/HIP-HOP JUL 8 2006

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POS.
1	1	1	21	#1 6 WKS **IT'S GOIN' DOWN** / NITTI (J ROBINSON,C MOORE)	Yung Joc / BLOCK/BAD BOY SOUTH/ATLANTIC		1
2	2	2	17	**TORN** / T BISHOP,T.H.BELL,L EPSTEIN,T.BISHOP,D YOUNG,L LUCKETT)	LeToya / CAPITOL		2
3	3	4	20	**SNAP YO FINGERS** / J SMITH,J H SMITH,E STEVENS,S P JOSEPH) Lil Jon Featuring E-40 & Sean Paul Of The YoungBloodZ	/ BME TVT		2
4	5	5	14	**SO WHAT** / JAZZE PHA (PALEXANDER,D CRAWFORD,S JOHNSON,C WILLIAMSON,Z WALLACE,C HARRIS) Field Mob Featuring Ciara	/ DTP/GEFFEN/INTERSCOPE		4
5	4	3	15	**ENOUGH CRYIN** / R JERKINS (M J BLIGE,R JERKINS,S GARRETT,S C CARTER) Mary J. Blige Featuring Brook-Lyn	/ MATRIARCH/GEFFEN/INTERSCOPE		2
6	8	9	14	**WHY YOU WANNA** / KEATES (C HARRIS,K OATES,N DOMMANIC WATERS,T TELLI GILBERT,K FAREED,A MUHAMMAD,M TAYLOR,J VINCENT)	T.I. / GRAND HUSTLE/ATLANTIC		6
7	21	21	8	GREATEST GAINER/SALES **ME & U** / R LESLIE (R LESLIE)	Cassie / NEXT SELECTION/BAD BOY/ATLANTIC		7
8	14	16	12	**SHOULDER LEAN** / LIL' C (C GUIRR,D HART,C MARRIS)	Young Dro Featuring T.I. / GRAND HUSTLE/ATLANTIC		8
9	12	69	3	**DEJA VU** / N JERKINS,B KNOWLES,J WEBB,B KNOWLES,S C CARTER,K N PRICE,M RIDDICK,D THOMAS,N JERKINS)	Beyonce Featuring Jay-Z / COLUMBIA/SUM		9
10	7	6	16	**DJ PLAY A LOVE SONG** / POLOW DA DON,S GARRETT (J JONES,S GARRETT,J L PERRY)	Jamie Foxx Featuring Twista / J/RMG		3
11	8	10	12	**GIMME THAT** / S STUDH,H S GARRETT (S STORCH,S GARRETT)	Chris Brown Featuring Lil' Wayne / JIVE/ZOMBA		5
12	10	7	20	**RIDIN'** / J SALINAS,O SALINAS (H SERIKI,J SALINAS,O SALINAS,A HENDERSON)	Chamillionaire Featuring Krayzie Bone / UNIVERSAL MOTOWN		7
13	11	12	14	**DO IT TO IT** / O VITO CHEESE (F KING,N KING,N RICHANO,J WILLIAMS,S P JOSEPH) Cherish Featuring Sean Paul Of The YoungBloodZ	/ SHO NUFF/CAPITOL		11
14	15	17	11	**BOSSY** / S CRAWFORD,S GARNETT (K NOGERS,S CRAWFOND,T A SHAW,S GARRETT)	Katie Featuring Too $hort / JIVE/ZOMBA		14
15	9	8	18	**WHEN YOU'RE MAD** / S TAYLOR (S SMITH,S TAYLOR)	Ne-Yo / DEF JAM/IDJMG		4
16	13	11	20	**HUSTLIN'** / THE RUNNERS (W ROBERTS,A HARR,J JACKSON)	Rick Ross / SLIP-N-SLIDE/DEF JAM/IDJMG		11
17	16	13	42	**LOOKING FOR YOU** / S MARTIN,C GODBEY (K FRANKLIN,PRUSHEN,C MIMS,S BROWN,F WASHINGTON)	Kirk Franklin / FO YO SOUL/GOSPO CENTRIC/ZOMBA		5
18	18	100	15	**SISTER** / L HOCK,C LOVE (O LOVE,K WALKER,T HUDSON)	Scoundrel Squad Featuring Bun-B / INVISIBLE		14
19	17	18	38	**CAN'T LET GO** / M BATSON (A HAMILTON,M BATSON)	Anthony Hamilton / SO SO DEF/ZOMBA		13
20	19	15	21	**WHAT YOU KNOW** / DJ TOOMP (C HARRIS,A DAVIS,C MAYFIELD,L HUTSON,O HATHAWAY)	T.I. / GRAND HUSTLE/ATLANTIC		1
21	25	36	7	**WHEN YOU GONNA (GIVE IT UP TO ME)** / O BENNETT (S PHENNIQUES,J HENNIGUES,O BENRETT,R STAFF)	Sean Paul Featuring Keyshia Cole / VP/ATLANTIC		21
22	20	14	28	**BE WITHOUT YOU** / B M COX (M J BLIGE,B M COX,J L PERRY,J AUSTIN)	Mary J. Blige / GEFFEN/INTERSCOPE		1
23	48	–	2	GREATEST GAINER/AIRPLAY **CALL ON ME** / J DUPRI,J JACKSON,JIMMY JAM,T LEWIS,J DUPRI,J AUSTIN,J PHILLIPS,C HAYNES,J HARRIS III,T LEWIS)	Janet Duet With Nelly / VIRGIN		23
24	30	30	9	**SEXY LOVE** / STANGATE (S SMITH,T E HERMANSEN,M ERIKSEN)	Ne-Yo / DEF JAM/IDJMG		24
25	26	25	11	**I LOVE MY B****** / WILL I AM (T SMITH,W ADAMS,K HARRIS)	Busta Rhymes Featuring will.i.am & Kelis / AFTERMATH/INTERSCOPE		25
26	35	38	6	**PULLIN' ME BACK** / J DUPRI,L NOC (J DUPRI,J PHILLIPS,H BAILEY,B A MORGAN,J PASTORIUS)	Chingy Featuring Tyrese / SLOT-A-LOT/CAPITOL		26
27	27	26	9	**FEELS SO GOOD** / KROBODY (N SMITH,J FOSTER,L COPPIN,S SMITH)	Remy Ma Featuring Ne-Yo / SNC/UNIVERSAL MOTOWN		23
28	28	23	16	**FLY LIKE A BIRD** / M CAREY,J WRIGHT (M CAREY,J Q WRIGHT)	Mariah Carey / ISLAND/IDJMG		23
29	23	22	22	**GOOD LUCK CHARM** / C ELLIOTT,O VITO CHEESE (B CASEY,B CASEY,C ELLIOTT,R NICHANO,J WILLIAMS)	Jagged Edge / COLUMBIA/SUM		13
30	24	19	20	**GETTIN' SOME** / XCEL (B BELL,R GUY,T A SHAW,R GODDEN,S JORDAN)	Shawnna / DTP/DEF JAM/IDJMG		4
31	53	43	12	**HMM HMM** / T KELLY (M DAVIS,A RELLYX CARDOVA,M GREGORY)	Beenie Man / SHOCKING VISES/VIRGIN		31
32	22	32	18	**GHETTO STORY** / O KELLY (O KELLY,D BECKETT)	Chem / MAGHOUSE/ATLANTIC		22
33	29	27	22	**FIND MYSELF IN YOU** / B MCKNIGHT (B MCKNIGHT)	Brian McKnight / UNIVERSAL MOTOWN		27
34	32	30	7	**MIGHTY "O"** / ORGANIZED NOIZE (A BENJAMIN,A PATTON,R WADE,PBROWN,R MURRAY,D ROBBINS,C CALLOWAY,C GASKILL,J MILLS)	OutKast / LAFACE/ZOMBA		30
35	36	33	17	**OOH WEE** / T MANIE,D GRIGSBY (T MANIE,D GRIGSBY)	Teena Marie / CASH MONEY CLASSICS/UNIVERSAL MOTOWN		33
36	41	40	17	**I REFUSE** / B STORCH (J BOYD,C BARKEN,B STORCH)	Urban Mystic / BOBE/WARNER BROS		36
37	31	28	23	**JUST CAME HERE TO CHILL** / T TAYLOR,G CHAMBERS (T TAYLOR,G CHAMBERS)	The Isley Brothers Featuring Ronald Isley / DEF SOUL CLASSICS/DEF JAM/IDJMG		25
38	44	46	4	**S.E.X.** / L JERRIGS (C JENNINGS)	Lyfe Jenningo / COLUMBIA/SUM		38
39	40	45	8	**U AND DAT** / J SMITH (O STEVENS,J H SMITH,A BAILEY,F NAJM,K BURRUSS)	E-40 Featuring T-Pain & Kandi Girl / SICK WID' IT/BME/WARNER BROS		39
40	43	42	11	**RIDIN' RIMS** / YOUNG JUVE (J WILLINGHAM,M GLEATON,B LEVERETTE,G TILLER,C H TRAVIS)	Dem Franchize Boyz / SO SO DEF/VIRGIN		40
41	38	34	23	**IN MY MIND** / S SANDERS,O RAMSEY (O RAMSEY,S SANDERS)	Heather Headley / RCA/RMG		19
42	33	20	13	**4 MINUTES** / THE UNDERDOGS,A DIXON (M AVANTH MASON JR,D THOMAS,A DIXON,K HILSON,J QUEZ DAWKINS,S RUSSELL)	Avant / MAGIC JOHNSON/GEFFEN/INTERSCOPE		9
43	49	47	4	**SHINE** / JIMMY JAM,T LEWIS (J HARRIS III,T LEWIS,B EDWARDS JR.,N NOGENS)	Luther Vandross / LEGACY/J/RMG		43
44	39	41	21	**I LOVE YOU** / N LESLIE (R LESLIE,C WILLIAMS,J JONES,J ROBINSON)	Cheri Dennie / BAD BOY/ATLANTIC		36
45	45	37	20	**UNPREDICTABLE** / J JONSIN,BIG D,H LILLY (H LILLY JR.,J SCHEFFER,D BAKER,C BRIDGES)	Jamie Foxx Featuring Ludacris / SO SO DEF/ZOMBA		2
46	58	71	3	**I KNOW YOU SEE IT** / YUNG JOC,KOCHEASE (J ROBINSON,D WARREN,B HAMBRICK)	Yung Joc Featuring Brandy 'Ms. B.' Hambrick / BLOCK,BAD BOY SOUTH/ATLANTIC		46
47	46	44	13	**I'M GONNA BE** / TIM & BOB (D JONES,T RELLEY,B ROBINSON)	Donell Jones / LAFACE/ZOMBA		44
48	34	24	19	**HOLLA AT ME** / DJ KHALED,K KHALED,A PEREZ,J CARRERA,W ROBERTS,D CARTER,PSLAYTON,A ALSTON,A LYONS,J MILLER,A SAMBASIVAM,A SMITH,J ROBI	DJ Khaled Featuring Lil Wayne, Paul Wall, Fat Joe, Rick Ross & Pitbull / TERROR SQUAD/KOCH		24
49	37	35	22	**BACK LIKE THAT** / XTREME (D COLES,V BROWN,B SMITH,W MUTCH)	Ghostface Killah Featuring Ne-Yo / DEF JAM/IDJMG		14
50	42	31	31	**LEAN WIT IT, ROCK WIT IT** / PAHLAY AND BUCK (J WILLINGHAM,G TILLER,B LEVERETTE,M GLEATON) Dem Franchize Boyz Featuring Lil Peanut & Charlay	/ SO SO DEF/VIRGIN		2
51	51	49	14	**PRETTY BABY** / T BLAKSETH (E BENET,O POSEY,G RASH,JR.)	Eric Benet / FRIDAY REPRISE/WARNER BROS		44
52	52	66	3	**I CALL IT LOVE** / STARGATE (M S ERIKSEN,T E HERMANSEN,T JACKSON)	Lionel Richie / ISLAND/IDJMG		52
53	56	53	3	**LOVE SONG** / T JONES,D CANTER (T JONES,D CARTER,S JONES)	MieeZ Featuring Pimp C / FO' REEL/GEFFEN/INTERSCOPE		53
54	55	61	6	**NO WORDS** / R KELLY (R KELLY)	Charlie Wilson / JIVE/ZOMBA		54
55	54	57	13	**YOU** / THURTER (R B DEVAUGHN,T HUNTER)	Raheem DeVaughn / JIVE/ZOMBA		54
56	57	64	6	**CRAZY** / DANGER MOUSE (B BURTON,T CALLAWAY,G REVERBERI,G REVERBERI)	Gnarls Barkley / DOWNTOWN/LAVA		56
57	67	58	17	**GOD'S GIFT** / J MAJORS (M HIMELSTEIN,SAMPSON)	Jeff Majors Featuring Kelly Price / MUSIC ONE/EPIC/SUM		51
58	95	85	4	**BACK AND FORTH** / MAGIC (MEHRILY,MAGIC,MERIAH,HARMONY)	Unified Tribe / MAGIC MUZIK/IAM		58
59	71	–	2	**ENTOURAGE** / E HUDSON,A MERRITT (D GRANDBERRY,E HUDSON,A MERRITT)	Omarion / TUG/EPIC/SUM		59
60	66	67	5	**ME TIME** / BABYFACE,G PAGAN (BABYFACE,G PAGAN,C ALLEN)	Heather Headley / RCA/RMG		60
61	65	65	8	**YESTERDAY** / W CAMPBELL (W CAMPBELL,E CAMPBELL,T CAMPBELL)	Mery Mary / MY BLOCK/COLUMBIA/SUM		61
62	61	54	13	**IMPOSSIBLE** / K WEST (K WEST,C MITCHELL,R COLE,B BLEDGE,A MANZANERO,S WAYNE) Kanye West Featuring Twista, Keyshia Cole & BJ	/ NOC-A-FELLA/DEF JAM/IDJMG		54
63	82	–	2	**NUMBER ONE** / PL WILLIAMS (PL WILLIAMS,K WEST)	Pharrell Featuring Kanye West / STAR TRAK/INTERSCOPE		63
64	64	52	4	**PROMISCUOUS** / TIMBALAND DANJA (N FURTADO,T V MOSLEY,N HILLS,T CLAYTON)	Nelly Furtado Featuring Timbaland / MOSLEY/GEFFEN/INTERSCOPE		52
65	63	55	18	**CAN I TAKE YOU HOME** / TIMBALAND (T V MOSLEY,S GARRETT)	Jamie Foxx / J/RMG		48
66	68	80	10	**THE CHOSEN ONE** / KINGEE 3 BELLE (K GISTS BELLE,A LEWIS,C LIGHTY,B MUHAMMAD,FOUPHAWTT BLACKS,S IRVING,W HUTCH)	Jeheim / DIVINE MILL/WARNER BROS		58
67	60	56	16	**KICK PUSH** / PKA SOUNDTRAKK (W JACO)	Lupe Fiasco / 1ST & 15TH/ATLANTIC		56
68	HOT SHOT DEBUT		1	**UNFAITHFUL** / STANGATE (S SMITH,T E HERMANSEN,M S ERIKSEN)	Rihanna / SRP/DEF JAM/IDJMG		68
69	62	51	12	**GO AHEAD** / RITTY (N DAVIS,C MOORE)	Gucci Mane Featuring Mac Breezy / LAFLAME/BIG CAT		51
70	74	81	5	**AIN'T GON LET UP** / WIN (M TALLEY)	DG Yole / POWER HITTAS/ATLANTIC		70
71	73	78	6	**MR. ME TOO** / THE REPTUNES (P L WILLIAMS,T THORNTON,G THORNTON)	Clipsa Featuring Pharrell Williams / RE-UP GANG/STAR TRAK/ZOMBA		71
72	NEW		1	**STUNTIN' LIKE MY DADDY** / TMIX (O CANTER,B WILLIAMS)	Birdman & Lil' Wayne / CASH MONEY/UNIVERSAL MOTOWN		72
73	76	75	5	**MARGARITA** / THE REPTUNES (P BROWN,P L WILLIAMS,C HUGO,A PATTON)	Sleepy Brown Featuring Pharrell & Big Boi / PURPLE RIBBON/VIRGIN		73
74	94	83	11	**FREEZE** / LL COOL J,L JENNINGS (J T SMITH,C JENNINGS)	LL Cool J Featuring Lyfe Jennings / DEF JAM/IDJMG		65
75	72	72	11	**BLOW THE WHISTLE** / J SMITH (T A SHAW,J H SMITH,C LOVE,L JEFFERSON,J PHILLIPS)	Too Short / SHORT/JIVE/ZOMBA		72
76	77	86	3	**SAY** / E SERMON (B MARLEY,C SMITH,E SERMON)	Method Man Featuring Lauryn Hill / DEF JAM/IDJMG		66
77	97	96	3	**REGRETS** / M KEARNS (R FLEMMING,G COOKE)	Heaven Devie / WILDCHILD DAVIS		77
78	75	79	8	**TAKE CARE OF U** / SHANICE PMG (SHANICE,T MINTER,H GARCIA,D RODRIGUEZ,M A KNOX,C WILSON,K ANDERSON)	Shenice / IMAJAH/PLAYTYME		75
79	79	70	10	**WANNA LOVE YOU GIRL** / THE NEPTUNES (P L WILLIAMS,N THICKE)	Robin Thicke Featuring Pharrell / OVENBROOK/STAR TRAK/INTERSCOPE		66
80	87	77	8	**POP MY TRUNK** / WINE-O (WIRE-O)	Wine-O / WIRE-O		77
81	70	73	9	**LORD GIVE ME A SIGN** / S STONCH (E SIMMONS,S STORCH)	DMX / COLUMBIA/SUM		70
82	NEW		1	**SOLDIER SONG** / C GREENE,J CONRENE,F TAPIA (PLUJAR,E BANTILLAR,G GONZALEZ)	Sapo / TEE-N TEE		82
83	NEW		1	**SYMPHONY OF BROTHERHOOD** / M BEN-ARI (M BEN-ARI)	Miri Ben-Ari / MINIMODE PRODUCTIONS/STREET PRIDE		83
84	90	–	2	**WORLD WIDE (V.I.P.)** / B RHEAVES (S JONES)	Seire Jones / VIBART		84
85	92	86	14	**TELL 'EM WHAT THEY WANNA HEAR** / R MORGAN (R MORGAN,C HARRIS,D HARETHORN,A DUDLEY,J JEZZALIK,G LANGAN,P MORLEY) Reshad Featuring T.I. & Young Dro	/ SICK NOTES/GRAND HUSTLE/ATLANTIC		76
86	81	84	14	**CHEVY RIDIN' HIGH** / COOL & DRE (A LYONS,M VALENZANO,W ROBERTS)	Dre Featuring Rick Rose / JIVE/ZOMBA		84
87	86	88	10	**PICK IT UP** / PTILLMAN (S GOODIN,J FLOYD)	K'prie / OPHIR		78
88	93	87	5	**GRILL 'EM** / DEVELOP FILTHY (R BRITO,R ZAYAS,M DELGIORNO)	JR Writer / KOCH		84
89	69	63	17	**HEAT IT UP** / MR COLLIPARK (W MATHIS,M CROOMS,S ARDERSON)	Bubbe Sperxxx / NEW SOUTH/PURPLE RIBBON/VIRGIN		57
90	80	59	16	**SAY I** / COOL & DRE (A LYONS,M VALENZANO,J SULLIVAN,J JENKINS,P HUNTT,B SIGLER) Christina Milian Featuring Young Jeezy	/ ISLAND/IDJMG		13
91	89	82	12	**JIGGLE IT** / BLAQSTARR (T BAKER,C SMITH)	Young Leek Featuring Black Starr / DEF JAM/IDJMG		71
92	98	–	2	**DUTTY WINE** / S DAVIS (S DAVIS,O TAYLOR,C MARSH)	Tony Metterhorn / VP		92
93	78	62	12	**THE ONE YOU NEED** / R JERKINS (N JERKINS,J JACKSON)	Megan Rochell Featuring Febolous / DEF JAM/IDJMG		42
94	83	76	10	**BUMPIN MY MUSIC** / RICK ROCK (R CASH,R THOMAS,B JORDAN,D JACKSON,J PATTERSON,A YOUNG,J BOLEY,C REDMOUR,R ROGERS,E SADLER)	Rey Cash Featuring Scarface / GHETTOVISION/COLUMBIA/SUM		54
95	84	74	20	**TELL ME WHEN TO GO** / J SMITH,E STEVENS,C WILLIAMS,J H SMITH,R SIMMONS,D M MCDANIELS,J W SIMMONS) E-40 Featuring Keak Da Sneak	/ SICK WID' IT/BME/WARNER BROS		37
96	NEW		1	**BOJANGLES** / J SMITH (J H SMITH A PEREZ)	Pitbull / DIAZ BROTHERS/TVT		96
97	68	92	5	**REMEMBER** / L TOLBERT (R SCOTT,L TOLBERT)	Rene Scott / AMON R E S		80
98	85	91	19	**WHAT THE LICK READ?** / CHEF SCHIFF (J JOHNSON)	Triple J / BIG SCALE		78
99	96	94	4	**D-GIRL (DOPEGIRL)** / DEJA 'THE GREAT' (D VALERTINE,O JOHNSON,C BUTLER,A YOUNG,O JACKSON) Brooke Valentine Featuring Pimp C	/ SUBLIMINAL/VIRGIN		82
100	RE-ENTRY		10	**WHAT'S HAPPENIN'** / SINISTA (JUVENILE,T FREEMAN)	Juvenile / UTP/ATLANTIC		54



Singer's first top 10 and Sales Gainer award as introduction of CD single rallies a 789% sales increase, lifting this single's overall chart points by 86%.



Song sprints 94-74, its highest chart position in five weeks. WGCI Chicago (32 spins) and WJHM Orlando, Fla., (25) provide boost in airplay.



Ashanti's arrival at mid-single wins 126% sales spike for BET Award winner Mary J. Blige. Song jumps 71-9 on Top R&B/Hip-Hop Singles Sales.



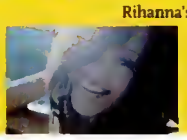
Like Beyoncé and Jay-Z's 2002 hit "Crazy in Love," their new pairing at No. 9 reaches the top 10 in just three chart weeks.

BETWEEN THE BULLETS rgeorge@billboard.com

RIHANNA GARNERS R&B AIRPLAY

Failing to chart with the pop-tinged "SOS," Rihanna earns the Hot Shot Debut on Hot R&B/Hip-Hop Songs with "Unfaithful," her sultry tale of love and infidelity (No. 68).

Already top 10 on The Billboard Hot 100 and Rhythmic Airplay, "Unfaithful"—co-written by Ne-Yo—tops 4 million in audience from 32 reporting stations. WMBX West Palm Beach, Fla., leads with 221 spins. The videoclip also heats up at MTV (No. 8, 15 plays) and VH1 (No. 17, 13 plays).



Rihanna's sophomore album, "A Girl Like Me," which has never left the top 10 of Top R&B/Hip-Hop Albums, sees a 13% bump to earn The Billboard 200's Greatest Gainer prize. —*Raphael George*

See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUL 8 2006

COUNTRY Billboard

SALES DATA COMPILED BY Nielsen SoundScan

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	8	#1 5 WKS **DIXIE CHICKS** COLUMBIA 80738/SONY MUSIC (18.98)	Taking The Long Way ■		1
2	2	2		**RASCAL FLATTS** LYRIC STREET 185058/HOLLYWOOD (18.98)	Me And My Gang	2	1
3	3	3	32	**CARRIE UNDERWOOD** ARISTA ARISTA NASHVILLE 51187/RMG (18.98)	Some Hearts	3	1
4	7	5		**TIM McGRAW** CURB 78851 (18.98)	Greatest Hits Vol 2: Reflected ■		1
5	6	7	11	**TOBY KEITH** SHOW DOG NASHVILLE 606270 (18.98)	White Trash With Money ■		2
5	8	9		**JOHNNY CASH** LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	2	2
7	10	8	8	**THE WRECKERS** MAVERICK/WARNER BROS. 48980/WRN (18.98) ✦	Stand Still, Look Pretty		4
8	4	6		**ALAN JACKSON** ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories ●		1
9	11	11	91	**RASCAL FLATTS** LYRIC STREET 185048 HOLLYWOOD (18.98)	Feels Like Today	4	1
10	9	10		**KENNY CHESNEY** BNA 72980 SBN (18.98)	The Road And The Radio	2	1
11	14	12	88	**KEITH URBAN** CAPITOL 77499 (18.98)	Be Here	3	1
12	12	13		**DIERKS BENTLEY** CAPITOL 66485 (18.98) ✦	Modern Day Drifter ■		1
13	15	14	38	**LITTLE BIG TOWN** EQUITY 3010 (13.98)	The Road To Here ●		13
14	13	15		**BRAD PAISLEY** ARISTA NASHVILLE 68642/SBN (18.98)	Time Well Wasted ■		1
15	5	4	3	**VARIOUS ARTISTS** JACK/WARNER BROS. 44252/WRN (18.98)	Blue Collar Comedy Tour: One For The Road		4
15	10	10	15	**JOSH TURNER** MCA NASHVILLE 001744/UMGN (13.98)	Your Man ●		1
17	18	16	6	**PHIL VASSAR** ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1		2
18	17	17	9	**BROOKS & DUNN** ARISTA NASHVILLE 68946/SBN (18.98)	Hillbilly Deluxe ●		1
19	20	19	68	**TRACE ADKINS** CAPITOL 64512 (18.98)	Songs About Me ■		1
20	22	20	4	**SUGARLAND** MERCURY 002182/UMGN (13.98)	Twice The Speed Of Life	2	3
21	21	21	32	**SOUNDTRACK** FOX 13/UNIVERSAL/WIND-UP (18.98)	Walk The Line ■		3
22	24	24	18	**TOBY KEITH** DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	3	2
23	25	22	48	**JASON ALDEAN** BROKEN BOW 7857 (12.98)	Jason Aldean ●		8
24	19	–		**TRENT WILLMON** COLUMBIA 74038 SBN (11.98)	A Little More Livin'		19
25	27	25	37	**GARY ALLAN** MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over ●		1
26	29	26	47	**FAITH HILL** WARNER BROS. 48794/WRN (18.98)	Fireflies	2	1
27	33	36	22	**BIG & RICH** WARNER BROS. 49470/WRN (18.98)	Comin' To Your City ■		3
28	23	–	2	**BLAINE LARSEN** GIANTSLAYER/BNA 78715/SBN (11.98)	Rockin' You Tonight		23
29	26	27	7	**DIAMOND RIO** ARISTA NASHVILLE 80981/SBN (18.98)	Greatest Hits II		12
30	36	29	67	**MIRANDA LAMBERT** EPIC 82026/SBN (12.98) ✦	Kerosene ●		1
31	37	35	36	**JOE NICHOLS** UNIVERSAL SOUTH 004796 (13.98)	III ●		2
32	28	28	12	**KENNY ROGERS** CAPITOL 40488 (18.98)	21 Number Ones		6
33	30	33	26	**BILLY CURRINGTON** MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right ●		2
34	32	34	14	**KENNY ROGERS** CAPITOL 83614 (18.98)	Water & Bridges		8
35	30	32	22	**GEORGE STRAIT** MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas ■		1
36	45	43	8	**KEITH ANDERSON** ARISTA NASHVILLE 86284/SBN (18.98)	Three Chord Country And American Rock & Roll		12
37	40	30	18	**SHANIA TWAIN** MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
38	50	47	74	GREATEST GAINER **LEANN RIMES** CURB 78859 (18.98)	This Woman ●		2
39	35	53	5	**SOUNDTRACK** NEW LINE 38066 (15.98) ✦	A Prairie Home Companion		35
40	38	37	99	**GEORGE STRAIT** MCA NASHVILLE 000458/UMGN (25.98)	50 Number Ones	5	1
41	41	23	3	**DANIELLE PECK** BIG MACHINE 010160 (11.98)	Danielle Peck		23
42	44	39	7	**SARA EVANS** RCA 88486/SBN (18.98)	Real Fine Place ●		1
43	46	40	35	**MARTINA McBRIDE** RCA 72425/SBN (18.98)	Timeless ■		1
44	47	44	12	**SHOOTER JENNINGS** UNIVERSAL SOUTH 005488* (13.98)	Electric Rodeo		12
45	49	48	34	**MONTGOMERY GENTRY** COLUMBIA 77512/SBN (18.98)	Something To Be Proud Of: The Best Of 1999-2005		2
46	43	41		**JOHNNY CASH** LEGACY/COLUMBIA (NASHVILLE) 94286/SONY MUSIC (25.98)	Personal File		22
47	31	38	3	**ROY D. MERCER** CAPITOL 73921 (12.98)	Black & Blue		31
48	53	50	17	**TIM McGRAW** CURB 78858 (18.98)	Live Like You Were Dying	4	1
49	51	51	39	**GRETCHEN WILSON** EPIC 94189 SBN (18.98) ■	All Jacked Up ■		1
50	52	46		**VARIOUS ARTISTS** WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SBN (18.98)	Totally Country 5		4
51	34	42	8	**LARRY THE CABLE GUY** JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms ●		1
52	48	49	11	**VAN MORRISON** POLYDOR/LOST HIGHWAY 005068*/UMGN (13.98)	Pay The Devil		7
53	58	55	28	**CRAIG MORGAN** BROKEN BOW 75472 (17.98)	My Kind Of Livin'		7
54	42	45		**RON WHITE** IMAGE 3081 (16.98)	You Can't Fix Stupid		2
55	55	56	6	**JERRY CLOWER** MCA NASHVILLE/CHRONICLES 006437/UME (13.98)	Classic Clower Power		52
56	56	52		**THE LITTLE WILLIES** MILKING BULL 50671 (18.98)	The Little Willies		10
57	60	61		**CHRIS CAGLE** CAPITOL 77338 (18.98)	Anywhere But Here		4
58	57	57	21	**REBA McENTIRE** MCA NASHVILLE 005366/UMGN (18.98)	Rebe #1's ■		3
59	63	58		**HANK WILLIAMS III** CURB 78869 (18.98)	Straight To Hell		17
60	54	54	3	**VAN ZANT** COLUMBIA 79514/SBN (18.98) ✦	Get Right With The Men ●		2
61	64	62	11	**JEFF BATES** RCA 78801/SBN (11.98)	Leave The Light On		12
62	67	67	3	**DWIGHT YOAKAM** REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam		10
63	59	66		**JOHNNY CASH & JUNE CARTER CASH** LEGACY/COLUMBIA 77087/SONY MUSIC (12.98)	16 Biggest Hits		28
64	71	60	15	**SHEDAISY** LYRIC STREET 185062/HOLLYWOOD (18.98)	Fortuneteller's Melody		9
65	75	70	36	PACE SETTER **WAYLON JENNINGS** RCA BMG HERITAGE 67827/SONY BMG STRATEGIC MARKETING GROUP (12.98)	16 Biggest Hits		42
66	66	63	7	**BLAKE SHELTON** WARNER BROS. 48738/WRN (18.98)	Blake Shelton's Barn & Grill ●		3
67	72	69		**KENNY CHESNEY** BNA 61530/SBN (18.98)	Be As You Are: Songs From An Old Blue Chair ■		1
68	69	59	3	**RHONDA VINCENT** ROUNDER 610580 (17.98)	All American Bluegrass Girl		43
69	70	71		**TOBY KEITH** DREAMWORKS 004300/UMGN (13.98)	Honkytonk University ■		1
70	65	74		**ALABAMA** RCA LEGACY 88835/SONY BMG STRATEGIC MARKETING GROUP (24.98)	Essential Alabama		52
71	68	72		**ALISON KRAUSS + UNION STATION** ROUNDER 610525 (17.98)	Lonely Runs Both Ways ●		8
72	74	64	3	**JOHN DENVER** RCA 60264/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Definitive All-Time Greatest Hits		9
73	RE-ENTRY			**TRENT TOMLINSON** LYRIC STREET 165040/HOLLYWOOD (15.98)	Country Is My Rock		20
74	RE-ENTRY		15	**BROOKS & DUNN** ARISTA NASHVILLE 83271/SBN (18.98)	The Greatest Hits Collection II ●		2
75	RE-ENTRY			**TRACY LAWRENCE** MERCURY 004814/UMGN (13.98)	Then & Now: The Hits Collection		8

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	5	#1 3 WKS **SOUNDTRACK** NEW LINE 38066 ✦	A Prairie Home Companion	
7	6	2	**SAM BUSH** SUGAR HILL 4013	Laps In Seven	
3	4	5	**RHONDA VINCENT** ROUNDER 610580	All American Bluegrass Girl	
4	3	83	**ALISON KRAUSS + UNION STATION** ROUNDER 610525	Lonely Runs Both Ways ●	
5	2	2	**THE DEL McCOURY BAND** McCOURY 0003/SUGAR HILL	The Promised Land	
6	5	3	**VARIOUS ARTISTS** CMH 9090	Strummin' With The Devil: The Southern Side Of Van Halen	
7	8	7	**YONDER MOUNTAIN STRING BAND** FROG PAD 79801/VANGUARD	Yonder Mountain String Band	
8	7	47	**NICKEL CREEK** SUGAR HILL 3990	Why Should The Fire Die?	
9	NEW		**THE JOHN COWAN BAND** COWVOX 1152/PINECASTLE	New Tattoo	
10	6	4	**RALPH STANLEY** DMZ COLUMBIA 89628/SONY MUSIC	A Distant Land To Roam: Songs Of The Carter Family	
11	RE-ENTRY		**THE GREENCARDS** DUALTONE 01203	Weather And Water	
12	RE-ENTRY		**CHERRYHOLMES** SKAGGS FAMILY/LYRIC STREET 902014/HOLLYWOOD	Cherryholmes	
13	13	41	**VARIOUS ARTISTB** CMH 8988	Green Day Blue Grass: Pickin' On Green Day: A Bluegrass Tribute	
14	12	3	**THE WAILIN' JENNYS** REG HOUSE 185	Firecracker	
15	RE-ENTRY		**RHONDA VINCENT AND THE RAGE** ROUNDER 610553	Regin' Live	

BETWEEN THE BULLETS wjessen@billboard.com

CHICKS MAINTAIN GROUP STREAK

As the controversial Dixie Chicks roost at No. 1 for a fifth week, following a seven-week run atop the chart by Rascal Flatts' "Me and My Gang," the penthouse on Top Country Albums has been occupied by a group for 12 straight weeks.

That's the longest the chart has been dominated by group listings since Dixie Chicks' "Home" spent 13 straight weeks at the summit, starting in the Jan. 18, 2003, issue.

That particular 13-week run atop the chart is also the longest for any group on this chart in the Nielsen SoundScan era, which began in the May 25, 1991, issue.

The "Home" set spent 19 cumulative weeks at No. 1 starting with its No. 1 debut in the Sept. 14, 2002, issue. With 36 nonconsecutive weeks at No. 1, the trio's 1999 album "Fly" spent the most cumulative weeks at No. 1 for any group in the SoundScan era.



The Chicks' "Taking the Long Way" moves 87,000 copies this issue, down 33% from the prior period. —*Wade Jessen*

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
1	1	1	14	**SUMMERTIME** (4 WKS) B.CANNON,K.CHESNEY (S.MCEWAN,C.WISEMAN)	Kenny Chesney (BNA)		1
2	3	3	19	**THE WORLD** F.ROGERS (B.PAISLEY,K.LOVELACE,L.T.MILLER)	Brad Paisley (ARISTA NASHVILLE)		2
3	2	2	23	**LAST DAY OF MY LIFE** F.ROGERS (P.VASSAR,T.RYAN)	Phil Vassar (ARISTA NASHVILLE)		2
4	5	6	20	**DON'T FORGET TO REMEMBER ME** M.BRIGHT (M.HAYES,K.LOVELACE,A.GORLEY)	Carrie Underwood (ARISTA/ARISTA NASHVILLE)		4
5	4	4	17	**WHEN THE STARS GO BLUE** B.GALLIMORE,T.MCGRAW,O.SMITH (R.ADAMS)	Tim McGraw (CURB)		4
6	6	8	11	**A LITTLE TOO LATE** T.KEITH,L.WHITE (T.KEITH,S.EMERICK,D.DILLON)	Toby Keith (SHOW DOG NASHVILLE)		6
7	6	12	25	**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** T.HEWITT (S.TASE,A.TATE,D.BERG)	Rodney Atkins (CURB)		7
8	7	0	2	**EVERY TIME I HEAR YOUR NAME** J.STEELE (K.ANDERSON,T.HAMBRIDGE,J.STEELE)	Keith Anderson (ARISTA NASHVILLE)		7
9	10	10	24	**SIZE MATTERS (SOMEDAY)** B.CANNON (D.HILL,M.DEKLE)	Joe Nichols (UNIVERSAL SOUTH)		9
12	13	14	7	**LIFE AIN'T ALWAYS BEAUTIFUL** M.WRIGHT,G.ALLAN (C.GOODMAN,T.L.JAMES)	Gary Allan (MCA NASHVILLE)		10
11	12	13	12	**ME AND MY GANG** O.HUFF,RASCAL FLATTS (J.STEELE,T.MULLINS,J.STORE)	Rascal Flatts (LYRIC STREET)		11
12	18	16	3	**BRING IT ON HOME** W.KIRKPATRICK,LITTLE BIG TOWN (W.KIRKPATRICK,Q.BIECK,T.H.BIECK)	Little Big Town (EQUITY)		12
13	11	7	24	**SETTLE FOR A SLOWDOWN** B.BEAVERS (T.MARTIN,B.BEAVERS,O.BENTLEY)	Dierks Bentley (CAPITOL)		1
14	9	5	17	**SOMETHING'S GOTTA GIVE** D.HUFF (C.WISEMAN,T.MULLINS)	LeAnn Rimes (ASYLUM-CURB)		2
18	14	11	32	**WHY** M.KNOX (J.RICH,V.MCGEHEE,R.CLAWSON)	Jason Aldean (BROKEN BOW)		1
16	10	20	3	**LEAVE THE PIECES** J.SHANKS,M.BRANCH (J.HANSON,B.AUSTIN)	The Wreckers (MAVERICK/WARNER BROS./WRN)		10
17	18	18	21	**HOW 'BOUT YOU** J.JOYCE (E.CHURCH,E.CHRUCH,B.BEAVERS)	Eric Church (CAPITOL)		17
18	17	17	1	**I CAN'T UNLOVE YOU** D.HUFF (W.KIRBY,W.ROBINSON)	Kenny Rogers (CAPITOL)		17
19	21	24	3	**BRAND NEW GIRLFRIEND** L.MILLER (S.MINOR,B.ALLMAND,J.STEELE)	Steve Holy (CURB)		19
20	19	19	16	**DOWN IN MISSISSIPPI (UP TO NO GOOD)** G.FUNDIS (K.BUSH,K.HALL,J.METTLES)	Sugarland (MERCURY)		19
21	20	21	18	**WHY, WHY, WHY** C.CHAMBERLAIN (B.CURRINGTON,T.MARTIN,M.RESLER)	Billy Currington (MERCURY)		20
22	22	22	19	**YEE HAW** J.RITCHEY (J.OWEN,C.BEATHARD,K.MARVELL)	Jake Owen (RCA)		22
23	23	25	19	**WOULD YOU GO WITH ME** F.ROGERS (S.CAMP,J.S.SHERRILL)	Josh Turner (MCA NASHVILLE)		23
24	25	28	9	**BUILDING BRIDGES** Brooks & Dunn With Sheryl Crow & Vince Gill T.BROWN,R.DUNN,K.BROOKS (M.OEVITO,L.WILLOUGHBY)	(ARISTA NASHVILLE)		24
25	24	27	7	**FEELS JUST LIKE IT SHOULD** D.GEHMAN,P.GREEN,B.JAMES,J.POLLARD	Pat Green (BNA)		24
26	34	42	3	**SUNSHINE AND SUMMERTIME** B.GALLIMORE,T.HILL (J.RICH,R.CLAWSON,K.SACKLEY)	Faith Hill (WARNER BROS./WRN)		25
27	26	26	18	**FAVORITE STATE OF MIND** M.WILLIAMS (M.CHAGNON,E.OALY)	Josh Gracin (LYRIC STREET)		26
28	29	33	8	**8TH OF NOVEMBER** B.KENNY,J.RICH,P.WORLEY (B.KERRY,J.RICH)	Big & Rich (WARNER BROS./WRN)		28
29	30	32	8	**SWING** F.ROGERS (C.STAPLETON,F.ROGERS)	Trace Adkins (CAPITOL)		29
30	27	31	11	**FINDIN' A GOOD MAN** J.STOVER (J.STOVER,B.O.MAHER,C.KOESELI)	Danielle Peck (BIG MACHINE)		27



Up 1.6 million audience impressions, singer collects ninth top 10. Three of his previous top 10 songs reached No. 1.



While track from "Cars" soundtrack bullets at No. 49, title track from current album is poised to become trio's 14th top 10 hit.



Indie-label group posts first chart entry exclusively in Billboard. Draws 941,000 impressions.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
31	28	30	3	**ON AGAIN TONIGHT** F.ROGERS (M.GREEN,J.MELTON,P.B.WHITE)	Trent Willmon (COLUMBIA)		28
32	33	34	3	**NEW STRINGS** F.LIDDELL,M.WRUCKE (M.LAMBERT)	Miranda Lambert (EPIC/COLUMBIA)		32
33	31	29	20	**THE LUCKY ONE** B.GALLIMORE,T.HILL (D.WARREN,B.WARREN,J.JOYCE)	Faith Hill (WARNER BROS./WRN)		8
34	HOT SHOT DEBUT		1	**GREATEST GIVE IT AWAY** GAINER 1.BROWN,G.STRAIT (B.CANNON,B.ANDERSON,J.JOHNSON)	Georga Strait (MCA NASHVILLE)		34
35	36	37	19	**I DON'T KNOW WHAT SHE SAID** T.JOHNSON,R.L.PEEK (C.BATTEN,K.BLAZY,L.TURNER)	Blaine Larsen (GIANTS/LAVERE/BNA)		35
36	35	36	17	**AIN'T WHAT IT USED TO BE** M.BRIGHT (T.MARTIN,M.NESLER)	Megan Mullins (BROKEN BOW)		33
37	37	38	14	**GOD ONLY CRIES** M.O.CLUTE,DIAMOND RIO (T.JOHNSON)	Diamond Rio (ARISTA NASHVILLE)		37
38	38	39	14	**COALMINE** S.EVANS,M.BRIGHT (R.DEAN,R.HARBIN,R.MCDONALD)	Sara Evans (RCA)		37
39	40	40	18	**THAT'S HOW THEY DO IT IN DIXIE** Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant D.JOHNSON,C.TOMPKINS,J.KEAR,M.IRWIN	(ASYLUM-CURB)		38
40	43	43	3	**CALIFORNIA GIRLS** G.WILSON,J.RICH,M.WRIGHT,G.WILSON,J.RICH,M.WRIGHT)	Gratchen Wilson (COLUMBIA)		40
41	42	44	6	**IN TERMS OF LOVE** J.SHANKS,K.OSBORN,O.SCHLITZ)	SheDaisy (LYRIC STREET)		41
42	41	41	8	**A GOOD MAN** B.ALLEN,R.FOLLESE,K.FOLLESE,V.SHAW)	Emerson Drive (MIDAS/NEW REVOLUTION)		41
43	44	49	6	**LOVE YOU** J.STUVER,(J.KNOWLES,T.SUMMAR)	Jack Ingram (BIG MACHINE)		43
44	39	35	12	**THAT GIRL IS A COWBOY** A.REYNOLDS,(G.BROOKS,J.L.NIEMAN,R.BROWN)	Garth Brooks (PEARL/LYRIC STREET)		34
45	45	51	10	**GET OUTTA MY WAY** C.BLACK,CAROLINA RAIN (R.E.ORRALL,C.WRIGHT)	Carolina Rain (EQUITY)		45
46	53	–	2	**MOUNTAINS** M.BRIGHT (R.MCDONALD,L.BOONE,P.NELSON)	Lonestar (BNA)		46
47	46	46	8	**KILL ME NOW** A.SMITH,H.GRAHAM (J.RICH,A.L.SMITH,V.MCGEHEE)	Rio Grand (ASYLUM-CURB)		42
48	50	50	7	**NOTHIN' BUT A LOVE THANG** F.ROGERS,(C.STAPLETON,S.LESLIE,D.WORLEY)	Darryl Worley (903 MUSIC)		48
49	48	–	2	**LIFE IS A HIGHWAY** O.HUFF,RASCAL FLATTS (T.COCHRANE)	Rascal Flatts (WALT DISNEY/LYRIC STREET)		49
50	52	48	3	**UNBROKEN GROUND** S.HENDRICKS,J.STROUD (J.P.WHITE,J.LEBLANC,K.BERGSNES,G.NICHOLS)	Gary Nichols (MERCURY)		48
51	49	53	8	**DO WE STILL** B.CHANCEY,I.BROWN,K.LAW (R.LYNNE,R.CROSBY,W.RAMBEAUX)	Rockie Lynne (UNIVERSAL SOUTH)		49
52	51	54	3	**TENNESSEE GIRL** B.CANNON (B.DIPIERO,C.WISEMAN)	Sammy Kershaw (CATEGORY 5)		51
53	56	56	17	**BEFORE HE CHEATS** M.BRIGHT (C.TOMPKINS,J.KEAR)	Carrie Underwood (ARISTA/ARISTA NASHVILLE)		52
54	54	58	3	**ONE WING IN THE FIRE** L.REYNOLDS,T.TOMLINSON (T.TOMLINSON,B.PINSON)	Trent Tomlinson (LYRIC STREET)		54
55	47	47	8	**CALL ME CRAZY** B.CHANCEY,(S.NIELSON)	The Lost Trailers (BNA)		43
56	58	–	2	**AIN'T MY DAY TO CARE** C.HOWARD,E.PITTARELLI,(B.E.PITTARELLI,A.RUSSELL)	Bomshel (CURB)		56
57	NEW		1	**I LOVED HER FIRST** W.ALDRIDGE,(W.ALDRIDGE,E.PARK)	Heartland (LOFTON CREEK)		57
58	60	–	2	**TIM MCGRAW** R.CHAPMAN,(T.SWIFT,L.ROSE)	Taylor Swift (BIG MACHINE)		58
59	57	55	8	**LIVE TO LOVE ANOTHER DAY** O.HUFF,K.URBAN,(O.BROWN,K.URBAN)	Keith Urban (CAPITOL)		50
60	59	59	4	**ONE SECOND CHANCE** K.BEARD,B.CHANCEY,(A.ALBRITTON,C.DUROIS,D.TURNBULL)	Jeff Bates (RCA)		59

HITPREDICTOR

DATA PROVIDED BY [redacted]

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release.

ARTIST / Title (Label) / Score	Chart Rank
COUNTRY	
[redacted] Summertime BNA (86.0)	1
BRAD [redacted] The World ARISTA NASHVILLE (87.5)	2
[redacted] Don't Forget To Remember Me ARISTA NASHVILLE (53.7)	4
TOBY KE[redacted] A Little Too Late SHOW DOG (87.0)	8
RODNEY [redacted] If You're Going Through Hell CURB (78.0)	7
GARY [redacted] Life Ain't Always Beautiful MCA NASHVILLE (87.0)	10
THE WRECK[redacted] Leave The Pieces WARNER BROS. (79.1)	10
[redacted] I Can't Unlove You CAPITOL (90.3)	18
[redacted] Would You Go With Me MCA NASHVILLE (88.0)	23
[redacted] Building Bridges ARISTA NASHVILLE (85.0)	24
PAT GREE[redacted] Feels Just Like It Should BNA (78.5)	25
FAITH HI[redacted] Sunshine And Summertime WARNER BROS. (75.7)	26
MIRANDA LAMBE[redacted] New Strings EPIC (89.1)	32
BLAINE LARS[redacted] I Don't Know What She Said BNA (75.1)	35
DIAMOND RIO [redacted] God Only Cries ARISTA NASHVILLE (84.7)	37
[redacted] Coalmine RCA (84.0)	38
[redacted] California Girls COLUMBIA (81.0)	40
[redacted] One Wing In The Fire LYRIC STREET (88.4)	54
[redacted] I Loved Her First LOFTON CREEK (82.0)	57
[redacted] Anywhere But Here CAPITOL (88.0)	–

Don't miss another important

COUNTRY MUSIC UPDATE

Visit www.BillboardRadioMonitor.com to sign up to register for your free Country Radio Blast.

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 131 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved
HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.
ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

HIT COULD 'GIVE' CHART RECORD TO STRAIT



Format veteran George Strait racks up his second-highest debut with "Give It Away," which pops on Hot Country Songs with 5.5 million audience impressions at No. 34.

Strait recently achieved his highest debut in his more than 25 years on this chart when "You'll Be There" arrived at No. 30 in the April 9, 2005, issue. That single peaked at No. 4 two months later in the June 18 issue.

Strait manages his new feat with about five full days of airplay at 70 of the 131 stations that Nielsen BDS monitors for this chart.

"Give It Away," not to be confused with the Red Hot Chili Peppers hit, is the first single from Strait's next album, due in fall, but label sources say has not yet been titled. It has a tentative Oct. 24 street date.

Should Strait ride this song to the chart's crest, he'll surpass Conway Twitty as the artist with the most No. 1 songs. Strait and Twitty are now tied at 40 chart-toppers apiece. —*Wade Jessen*

HOT LATIN SONGS: A panel of 103 stations (32 Latin pop, 10 tropical, 15 Latin rhythm, 51 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUL 8 2006

LATIN Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

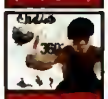
HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	1	1	14	#1 7 WEEKS **HIPS DON'T LIE** W JEAN,J DUPLESSIS,S MEBARAK R. (W JEAN,J DUPLESSIS,S MEBARAK R.,D ALFANNO,L PARKER)	Shakira Featuring Wyclef Jean EPIC /SONY BMG NORTE	1
2	2	4	10	**ANGELITO** W O LANDRON (W O LANDRON E LIRD)	Don Omar VI /MACHETE	2
3	3	2	10	**DOWN** MAMBO KINGS (G CRUZ,K VASQUEZ,J NIEVES)	Rakim & Ken-Y PINA /UNIVERSAL LATINO	2
4	4	3		**CAILE** LUNY TUNES TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISA	2
5	5	5	21	**MACHUCANDO** LUNY TUNES (R AYALA E DAVILA)	Daddy Yankee EL CARTEL /INTERSCOPE	2
6	7	6		**ALIADO DEL TIEMPO** M BARBA (M BARBA)	Mariano Barba THREE SOUND	6
7	10	24	4	**MAS ALLA DEL SOL** J SEBASTIAN (J SEBASTIAN)	Joan Sebastian MUSART /BALBOA	7
6	6	8	7	**VOLVERTE A AMAR** L CERVINI,A GUZMAN,M [illegible] (MM)	Alejandra Guzman SONY BMG NORTE	6
2	8	9	9	**NUESTRO AMOR SE HA VUELTO AYER** J M [illegible] (C BRANT,A LERNER)	Victor Manuelle Featuring Yuridie SONY BMG NORTE	2
10	14	23	12	GREATEST GAINER **COMO DUELE (BARRERA OE AMOR)** A POSSE M,L ARRIAGA,J E MURGIA (M L ARRIAGA,J E MURGIA)	Noelia EMI TELEVISA	10
11	9	7	24	**UN BESO** L SANTOS,A SANTOS (A SANTOS)	Aventura PREMIUM LATIN	6
12	12	12		**ME VOY** C LOPEZ,J VENEGAS (J VENEGAS)	Julieta Venegas SONY BMG NORTE	12
13	18	17	7	**UNA CANCION QUE TE ENAMORE** NOT LISTED (J RAMIREZ,Y MARRUFO)	Servando Y Fiorentino VEREMUSIC	13
14	11	18		**QUE LASTIMA** A RAMIREZ CORRAL (S LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS /DISA	11
15	17	37	4	**DIGANLE** J GUILLER (J GARCIA)	Conjunto Primavera FONOVISA	15
16	13	10		**LO QUE SON LAS COSAS** S GEORGE,B BENOZZO (L A MARQUEZ)	Anais UNIVISION	1
17	21	21	7	**ALGUIEN TE VA A HACER LLORAR** R MENDOZA,R MARTINEZ (L PADILLA)	Intocable EMI TELEVISA	17
18	36	27		**TE COMPRO** O I TREVINO,D LOPEZ JR. (E PAZ)	Duelo UNIVISION	18
19	23	49	3	**ESTE CORAZON** A AVILA (A AVILA)	RBD EMI TELEVISA	19
20	24	34		**VOY A LLORAR POR TI** LOS RIELEROS DEL NORTE (R GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	20
21	16	13	10	**MUNECA DE TRAPO** R WALKER (A OREJA DE VAN GOGH (A MONTERO X SAN MARTIN P BENEGAS))	La Oreja De Van Gogh SONY BMG NORTE	12
22	27	22		**HERE WE GO YO** M DELGADO,S C CARTER,A CALO,A PENA (M DELGADO,S C CARTER)	Hector "El Father" Featuring El Presidente ROC-LA FAMILIA/DEF JAM /IDJMG	18
23	25	19	7	**INSENSIBLE A TI (ME PONE A MIL)** J SEBASTIAN (A VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	13
24	34	39		**PENSANDO EN TI** F J BAUTISTA,H PEREZ (F J BAUTISTA,A QUINN,M FIGUEROA,H PEREZ)	Frankie J COLUMBIA /SONY BMG NORTE	24
25	20	20	11	**ADIOS A MI AMANTE** J L TERRAZAS (J VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	18
26	22	44	2	**INGRATITUD** LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte FONOVISA	22
27	28	28	16	**QUE ME ALCANCE LA VIDA** A BAQUEIRO (L GARCIA,R SCHAJRIS)	Sin Bandera SONY BMG NORTE	10
28	47	–	2	**LA BOTELLA** Q COUSIN (M MACHORE)	Mach & Daddy UNIVERSAL LATINO	28
29	38	–	2	**ESTOY CON EL Y PIENSO EN TI** S GEORGE,B BENOZZO (A MONTALBAN)	Anais UNIVISION	29
30	48	–	2	**NO, NO, NO** A PENA (A SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISA	30
31	29	43		**MUCHACHITA DE OJOS TRISTES** O GOMEZ (J M GALLARDO,VERA,J MAS PORTET)	Sergio Vega SONY BMG NORTE	29
32	25	15	16	**TEMPERATURE** R FULLER (S PHENRIQUES,A MARSHALL,R FULLER)	Sean Paul VP /ATLANTIC	10
33	33	30	9	**ABRAZAME** M DOMM (M DOMM)	Camila SONY BMG NORTE	30
34	HOT SHOT DEBUT		1	**CHA CHA** JEEVES (JEEVES,J O MEJIA R SEROUSSI)	Chalo SONY BMG NORTE	34
35	39	–	2	**DEJALE CAER TO' EL PESO** TINY H DELGADO (H DELGADO,J TORRES)	Yomo Featurnng Hector "El Fathar" GOLO STAR /MACHETE	35
36	32	25	4	**UNO Y UNO ES IGUAL A TRES** S KNYS (C E LOPEZ AVILA)	Jeramias UNIVERSAL LATINO	12
37	NEW			**A TI** C CABRAL *JUNIOR*,R ARJONA (R ARJONA)	Ricardo Arjone SONY BMG NORTE	37
38	40	–	2	**ME & U** R LESLIE (R LESLIE)	Cassie NEXT SELECTION/BAD BOY /ATLANTIC	38
39	49	–	2	**DETALLES** G GRACA MELLO (R CARLOS E CARLOS)	Yahir WARNER LATINA	39
40	42	41		**NO ES UNA NOVELA** M DELEON (D CRUZ SANCHEZ)	Monchy & Alexandra J&R	31
41	RE-ENTRY			**PAM PAM** LUNY TUNES,TAINY (WISIN,YANDEL,F SALDANA,M E MASIS)	Wisin & Yandel MACHETE	41
42	37	32	3	**PARA QUE REGRESES** E PEREZ (G RAMIAEZ FLORES)	El Chapo De Sinaloa DISA	23
43	41	40	3	**TE EXTRANO** M DELEON,M RIVERA A HIDALGO (D MEJIA)	Xtrama SGZ /UNIVISION	31
44	35	26	3	**NO ES BRUJERIA** C CABRAL *JUNIOR*,A SARBARA (A BARBARA)	Ana Barbare FONOVISA	25
45	46	45	3	**FRIKITONA** OJ BLASS,BOY WONDER (DJ BLABS)	Plan B URBAN BOX OFFICE/CFEE /MACHETE	41
46	RE-ENTRY			**CUANTO TENGO QUE ESPERAR** J TORRES,NELY (J TORRES,ZION LENNOX)	Zion & Lennox MVP/LUAA /MACHETE	36
47	RE-ENTRY			**TU NOMBRE EN MAYUSCULAS** D PARISINI (L PARISINI,C CHEOPE,J BADIA,DANIEL)	Laura Pausini WARNER LATINA	37
48	NEW			**DETRAS DE LA PUERTA** E PEREZ (A CEJUDO)	El Chapo De Sinaloa DISA	48
49	44	35	3	**CUANDO BAILA REGGAETON** LUNY TUNES (T CALDERON,R F SALDANA,V CABRERAS)	Tego Calderon Featuring Yandel JIGGIRI /ATLANTIC	33
50	RE-ENTRY			**TE HAGO EL AMOR** E LIRO (F ORTIZ G E PIZARRO)	Ellel Featuring Lennox VI /MACHETE	48

At No. 7, Sebastian scores second No. 1 on Regional Mexican Airplay. He topped that chart in 2000 with "Secreto de Amor."



Venegas' album "Limon y Sal" has been certified gold in Mexico (50,000 copies) and is No. 1 on Mexico Albums chart (see page 64).



Remixes propelled "Cha Cha," No. 34 on this chart, to a No. 23 peak on Hot Dance Club Play.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	8	#1 5 WEEKS VI 006662 MACHETE (19.98)	**DON OMAR** King Of Kings		1
2	2	5		EL CARTEL 007035/INTERSCOPE (12.98)	**DADDY YANKEE** Barrio Fino: En Directo	●	1
3	HOT SHOT DEBUT		1	URNISION 310838 UG (13.98)	**ALACRANES MUSICAL** A Paso Firme		3
4	4	2		THE [illegible] (MARSHALL,CHAMPION,RAL NORTE /UNIVISION BMG STRATEGIC MARKETING GROUP (19.98)	**VARIOUS ARTISTS** NOW Latino		1
5	3	4		MA [illegible] 561 (15.98)	**WISIN & YANDEL** Pa'l Mundo		1
6	10	8		SONY BMG NORTE 81078 (15.98)	**JUAN GABRIEL** La Historia Del Divo		4
7	6	6		DISA 720698 (11.98)	**GRUPO MONTEZ DE DURANGO** Borron Y Cuenta Nueva		1
8	5	10		SUSAN VEREMUSIC 006144/UNIVERSAL LATINO (19.98)	**ANDREA GOCELLI** Amor		2
9	8	3		DISA 720692 (11.98)	**PATRULLA 81** Tierra Extrena		8
10	7	–		MUSART 3751/BALBOA (13.98)	**JOAN SEBASTIAN** Mas Alla Del Sol		7
11	11	8		SONY BMG NORTE 83420 (14.98)	**JULIETA VENEGAS** Limon Y Sal		8
12	14	7		UNIVISION 310724 UG (12.98)	**DUELO** Relaciones Conflictivas		7
13	13	13		PINA 270183/UNIVERSAL LATINO (15.98)	**RAKIM & KEN-Y** Masterpiece' Nuestro Obra Maestra		2
14	12	11		SONY BMG NORTE 76390 (16.98)	**VICTOR MANUELLE** Decision Unanime		8
15	15	17		J&N 50078/SONY BMG NORTE (16.98)	**MONCHY & ALEXANDRA** Exitos Y Mas		8
16	20	15		EMI TELEVISA 35902 (14.98)	**RBD** Nuestro Amor		1
17	24	22		WHITE LION 96875/SONY BMG NOATE (15.98)	**CALLE 13** Calle 13		8
18	9	–		COLUMBIA 86484 SONY BMG NORTE (18.98)	**FRANKIE J** Un Nuevo Dia		8
19	17	14		SONY BMG NORTE 77124 (15.98)	**ROCIO DURCAL** Amor Eterno		2
20	18	21		SONY BMG NOATE 67549 (18.98)	**RICARDO ARJONA** Adantro		3
21	21	18		VI MACHETE 005850/UMRG (13.98)	**DON OMAR** Da Hitman Presents Reggaeton Latino		1
22	19	19		EPIC 93700/SONY MUSIC (18.98)	**SHAKIRA** Fijacion Oral Vol. 1	●	1
23	30	29		PREMIUM LATIN 94002/SONY BMG NORTE (13.98)	**AVENTURA** God's Project		8
24	23	16		EMI TELEVISA 58122 (13.98)	**RBD** RBD: Live In Hollywood		8
25	25	23		FONOVISA 352890 UG (14.98)	**LOS TIGRES DEL NORTE** Historias Que Contar		2
26	22	26		FREDDIE 1940 (16.98)	**RAMON AYALA Y SUS BRAVOS DEL NORTE** Antologia De Un Rey Vol. 2		15
27	29	27		SONY BMG NORTE 86902 (15.98)	**ANA GABRIEL** Historia De Une Reina		8
28	18	12		URBAN BOX OFFICE 1100 (9.98)	**VARIOUS ARTISTS** Somos Americanos		7
29	31	–		URNISION 310678 UG (19.98 CD/DVD)	**GLORIA TREVI** La Trayectona		29
30	36	32		SURCO 008479/UNIVERSAL LATINO (17.98)	**JUANES** Mi Sangre	●	1
31	28	24		EMI TELEVISA 49552 (13.98)	**LA OREJA DE VAN GOGH** Guapa		8
32	26	20		URNISION 310914 UG (13.98)	**TITO EL BAMBINO** Top Of Tha Line		8
33	32	30		FONOVISA 352530 UG (14.98)	**LOS TUCANES DE TIJUANA** En Vivo - Siempre Contigo		23
34	42	37		SONY BMG NORTE 85637 (9.98)	**BRONCO: EL GIGANTE DE AMERICA** 30 Historias De Un Gigante		17
35	33	31		LOS CAMINANTES Tesoros De Coleccion: La Romantico De Los Caminantes			22
36	34	25		EMI TELEVISA 75852 (14.98)	**RBD** Rebelde	2	2
37	RE-ENTRY			FONOVISA 352165 UG (13.98)	**JENNI RIVERA** Parrandera, Rebelde Y Atrevida		16
38	39	36		SONY BMG NORTE 82608 (15.98)	**LOS RAZOS** La Historia De Los Razos. Los Exitos		36
39	38	59		SONY BMG NORTE 85247 (9.98)	**VICENTE FERNANDEZ** Tesoros De Coleccion		8
40	37	47		MAS FLOW 230006 MACHETE (14.98)	**LUNY TUNES & BABY RANKS** Mas Flow 2		2
41	27	26		UNIVERSAL LATINO 009665 (14.98)	**ALICIA VILLARREAL** Orgullo De Mujer		8
42	46	35		SONY BMG NORTE 78625 (13.98)	**GUARDIANES DEL AMOR** Corazon Romantico: Los Exitos		20
43	50	39		URIOOS 720795/DISA (12.98)	**VARIOUS ARTISTS** Unidos		11
44	45	33		DISA 720831 (10.98)	**K-PAZ DE LA SIERRA** Los Super Exitos		26
45	40	34		SONY BMG NORTE 77517 (15.98)	**JOSE JOSE** La Historia Del Principe		12
46	43	38		FONOVISA 352250 UG (13.98)	**CONJUNTO PRIMAVERA** Algo Da Mi		2
47	47	57		FONOVISA 351480 UG (13.98)	**LOS TIGRES DEL NORTE** 20 Nortenas Famosas		4
48	59	54		MUSIMEX 005158/UNIVERSAL LATINO (11.98)	**DIANA REYES** La Reina Del Pasito Duranguense		24
49	69	66		GREATEST GAINER BCI 41260 (8.98)	**LOS CADETES DE LINARES** Las Mas Canonas		49
50	48	51		SONY BMG NORTE 78534 (15.98)	**ALEJANDRA GUZMAN** Indalebte		22
51	67	43		FONOVISA 352799 UG (12.98)	**JENNI RIVERA** En Vivo Desde Hollywood		39
52	63	–		WEA 2060 (URBAN BOX OFFICE (9.98 CD/DVD)	**ANDY ANDY** Ironia		4
53	68	–	2	PACE SETTER DISA 720858 (11.98)	**EL CHAPO DE SINALOA** El Jaripao		53
54	51	46		EL CAATEL/VI 450619/MACHETE (15.98)	**DADDY YANKEE** Barrio Fino	■	1
55	41	52		SONY BMG NORTE [illegible] (18.98)	**MARC ANTHONY** Valio La Pena		1
56	49	40		EMI TELEVISA 12189 (16.98)	**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS** Kumbia Kings Live		18
57	52	48		SONY BMG NORTE 78550 (12.98 CD/DVD)	**YURIDIA** La Voz De Un Angal		18
58	58	60		DISA 720819 (10.98)	**LOS TEMERARIOS** Los Super Exitos Con Mariachi		16
59	57	64		SONY BMG NORTE 95850 (14.98)	**REIK** Reik		34
60	54	44		DISA 720802 (10.98)	**EL CHAPO DE SINALOA** La Noche Parfacta		22
61	73	71		EMI TELEVISA 98813 (18.98)	**INTOCABLE** X		2
62	44	45		MACHETE 450644 (14.98)	**VARIOUS ARTISTS** Sangra Nueva		12
63	35	58		EMI TELEVISA 46956 (15.98)	**ANA GABRIEL** Dos Amores Un Amente		22
64	53	65		AFUEGO (URBAN BOX OFFICE 48957/EMI TELEVISA (13.98)	**REGGAETON NINOS** Reggaeton Ninos Vol. 1		9
65	62	61		FONOVISA 352502 UG (12.98)	**LOS RIELEROS DEL NORTE** Siempre Imitado, Jamas Igualado		20
66	60	62		J&N 85422/SONY BMG NORTE (15.98)	**MONCHY & ALEXANDRA** Hasta El Fin		7
67	61	58		UNIVISION 310884 UG (T1.98)	**ANAIS** Asi Soy Yo		11
68	64	63		DISA 720829 (10.98)	**PATRULLA 81** Lo Mejor De La Mejor... Coleccion		43
69	RE-ENTRY			DISA 720848 (10.98)	**GRUPO MONTEZ DE DURANGO** Lo Mejor De La Mejor... Coleccion		42
70	RE-ENTRY			THREE SOUND 10423 (15.98)	**MARIANO BARBA** Aliado Del Tiempo		49
71	65	41		DISA 720815 (11.98)	GRUPO MONTEZ DE DURANGO-PAZ DE LA SIERRA Grupo Montez De Durango Vs. K-Paz De La Sierra		41
72	66	50		SONY BMG NORTE 81083 (14.98)	**DI BLASIO** La Historia Del Piano De America... Los Exitos		58
73	71	48		DISA 720786 (12.98)	**GRUPO BRYNDIS** Recordandote		8
74	74	72		FONOVISA 352540 UG (13.98)	**MARCO ANTONIO SOLIS** La Historia Continua... Parte II		2
75	NEW			DISA 729180 (7.98)	**LIBERACION** Top Tan		75

AIRPLAY CHARTS: Panels of 32 Latin pop, 10 tropical, 15 Latin rhythm, 51 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.
AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen SoundScan

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	**HIPS DON'T LIE** SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
2	1	**VOLVERTE A AMAR** ALEJANDRA GUZMAN (SONY BMG NORTE)
3	3	**ME VOY** JULIETA VENEGAS (SONY BMG NORTE)
4	4	**COMO DUELE (BARRERA DE AMOR)** ROBELIA (EMI TELEVISA)
5	5	**MUNECA DE TRAPO** LA OREJA DE VAN GOGH (SONY BMG NORTE)
6	6	**ESTE CORAZON** RBD (EMI TELEVISA)
7	7	**NUESTRO AMOR SE HA VUELTO AYER** VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
8	8	**QUE ME ALCANCE LA VIDA** SIN BANDERA (SONY BMG NORTE)
9	9	**LO QUE SON LAS COSAS** ANAIS (UNIVISION)
10	13	**UNA CANCION QUE TE ENAMORE** SERVANDO Y FLORENTINO (VENEMUSIC)
11	11	**TE ECHO DE MENOS** CHAYANNE (SONY BMG NORTE)
12	12	**ABRAZAME** CAMILA (SONY BMG NORTE)
13	10	**LO QUE ME GUSTA A MI** JUANES (SURCO/UNIVERSAL LATINO)
14	19	**A TI** RICARDO ARJONA (SONY BMG NORTE)
15	15	**DETALLES** YAHIR (WARNER LATINA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	**VARIOUS ARTISTS** (SONY LATINO PRESENTA UNA COLECCION DE LOS MEJORES BOLEROS DE SIEMPRE/SONY BMG/CENTAURO MARKETING GROUP)
2	4	**JUAN GABRIEL** LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	2	**ANDREA BOCELLI** AMORE (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
4	5	**JULIETA VENEGAS** LIMON Y SAL (SONY BMG NORTE)
5	10	**RBD** NUESTRO AMOR (EMI TELEVISA)
6	3	**FRANKIE J** UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)
7	7	**ROCIO DURCAL** AMOR ETERNO (SONY BMG NORTE)
8	6	**RICARDO ARJONA** ADENTRO (SONY BMG NORTE)
9	9	**SHAKIRA** FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	11	**RBD** RBD: LIVE IN HOLLYWOOD (EMI TELEVISA)
11	13	**ANA GABRIEL** HISTORIA DE UNA REINA (SONY BMG NORTE)
12	8	**VARIOUS ARTISTS** SOMOS AMERICANOS (URBAN BOX OFFICE)
13	14	**GLORIA TREVI** LA TRAYECTORIA (UNIVISION/UG)
14	17	**JUANES** MI SANGRE (SURCO/UNIVERSAL LATINO)
15	12	**LA OREJA DE VAN GOGH** GUAPA (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	**NUESTRO AMOR SE HA VUELTO AYER** VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
2	6	**NO ES UNA NOVELA** MONCHY & ALEXANDRA (J&N)
3	3	**CAILE** TITO EL BAMBINO (EMI TELEVISA)
4	1	**ANGELITO** DON OMAR (VI/ MACHETE)
5	7	**QUE PRECIO TIENE EL CIELO** MARC ANTHONY (SONY BMG NORTE)
6	5	**HIPS DON'T LIE** SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
7	13	**MACHUCANDO** DADDY YANKEE (EL CARTEL/INTERSCOPE)
8	10	**PRINCESA** FRANK REYES (J&N)
9	16	**UNA CANCION QUE TE ENAMORE** SERVANDO Y FLORENTINO (VENEMUSIC)
10	12	**LLAME PA' VERTE** WISIN & YANDEL (MACHETE)
11	—	**COMO DUELE (BARRERA DE AMOR)** ROBELIA (EMI TELEVISA)
12	15	**MA' TAIDE** DON MIGUELO (J&N)
13	9	**DOWN** RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
14	17	**EN MI PUERTORRO** ANDY MONTANEZ (SGZ/UNIVISION)
15	22	**CUANDO BAJE LA MAREA** EDGAR DANIEL (M P)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	**VICTOR MANUELLE** DECISION UNANIME (SONY BMG NORTE)
2	2	**MONCHY & ALEXANDRA** EXITOS Y MAS (J&N/SONY BMG NORTE)
3	3	**AVENTURA** GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	7	**ANDY ANDY** IRONIA (WEPA/URBAN BOX OFFICE)
5	4	**MARC ANTHONY** VALIO LA PENA (SONY BMG NORTE)
6	6	**MONCHY & ALEXANDRA** HASTA EL FIN (J&N/SONY BMG NORTE)
7	9	**ANDY MONTANEZ** SALSA CON REGGAETON (SGZ/UNIVISION/UG)
8	12	**VARIOUS ARTISTS** PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY (PUTUMAYO)
9	5	**GILBERTO SANTA ROSA** DIRECTO AL CORAZON (SONY BMG NORTE)
10	13	**INDIA** SOY DIFERENTE (SGZ/UNIVISION/UG)
11	10	**GILBERTO SANTA ROSA & VICTOR MANUELLE** DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
12	11	**VARIOUS ARTISTS** THE GREATEST SALSA EVER VOL. 1 (UNIVERSAL LATINO)
13	8	**JUAN LUIS GUERRA** PARA TI (VENEMUSIC/UNIVERSAL LATINO)
14	16	**MICHAEL STUART** BACK TO DA' BARRIO (MACHETE)
15	—	**VARIOUS ARTISTS** BACHATA HITS 2006 (J&N/SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	**MAS ALLA DEL SOL** JOAN SEBASTIAN (MUSART/BALBOA)
2	1	**ALIADO DEL TIEMPO** MARIANO BARBA (TMNEE SOUND)
3	3	**QUE LASTIMA** ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
4	4	**DIGANLE** CONJUNTO PRIMAVERA (FONOVISA)
5	5	**ALGUIEN TE VA A HACER LLORAR** INTOCABLE (EMI TELEVISA)
6	11	**TE COMPRO** DUELO (UNIVISION)
7	7	**VOY A LLORAR POR TI** LOS RIELEROS DEL NORTE (FONOVISA)
8	8	**ADIOS A MI AMANTE** GRUPO MONTEZ DE DURANGO (DISA)
9	6	**INGRATITUD** LOS TIGRES DEL NORTE (FONOVISA)
10	9	**MUCHACHITA DE OJOS TRISTES** SERGIO VEGA (SONY BMG NORTE)
11	12	**DE CONTRABANDO** JENNI RIVERA (FONOVISA)
12	10	**PARA QUE REGRESES** EL CHAPO DE SINALOA (DISA)
13	19	**DETRAB DE LA PUERTA** EL CHAPO DE SINALOA (DISA)
14	14	**PAYASO LOCO** PATRULLA 81 (DISA)
15	22	**ME QUEDAN TODAS** VICENTE FERNANDEZ (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	—	**ALACRANES MUSICAL** A PASO FIRME (UNIVISION/UG)
2	1	**GRUPO MONTEZ DE DURANGO** BONRON Y CUENTA NUEVA (DISA)
3	3	**PATRULLA 81** TIERRA EXTRAÑA (DISA)
4	2	**JOAN SEBASTIAN** MAS ALLA DEL SOL (MUSART/BALBOA)
5	4	**DUELO** RELACIONES CONFLICTIVAS (UNIVISION/UG)
6	6	**LOS TIGRES DEL NORTE** HISTORIAS QUE CONTAR (FONOVISA/UG)
7	5	**RAMON AYALA Y SUS BRAVOS DEL NORTE** ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
8	8	**LOS TUCANES DE TIJUANA** EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
9	12	**BRONCO: EL GIGANTE DE AMERICA** 30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
10	9	**LOS CAMINANTES** TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
11	—	**JENNI RIVERA** PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
12	11	**LOS RAZOS** LA HISTORIA DE LOS RAZOS...LOS EXITOS (SONY BMG NORTE)
13	10	**VICENTE FERNANDEZ** TESOROS DE COLECCION (SONY BMG NORTE)
14	7	**ALICIA VILLARREAL** ORGULLO DE MUJER (UNIVERSAL LATINO)
15	15	**GUARDIANES DEL AMOR** CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)

See chart legend for Hot Dance Club Play and Hot Dance Singles Sales rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HOT DANCE AIRPLAY: 9 dance stations are electronically monitored by Nielsen Broadcast Data Systems. See chart legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved.

Billboard DANCE

JUL 8 2006

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT & NUMBER / PROMOTION LABEL
1	3	9	**MAKE A MOVE ON ME** (#1 1 WEEK) JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
2	4	8	**WORLD, HOLD ON (CHILDREN OF THE SKY)** BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
3	2	6	**GET TOGETHER** MADONNA WARNER BROS. 42935
4	7	7	**LOOK ON THE FLOOR (HYPNOTIC TANGO)** BANANARAMA THE LAB IMPORT/FUEL 2000
5	1	10	**TRACKING TREASURE DOWN** GABRIEL S DRESDEN ORGANIZED NATURE 005
6	12	6	**NOW THAT WE'VE FOUND LOVE** BUNNY RUGE GLOBAL PROMO
7	5	9	**IT'S OVER** DJ MIKE CRUZ PRESENTS JOI CARDWELL & GEORGE PORGE LIVE PROMUSIC PLANT
8	13	6	**I WILL STAND** CLAUDIA BARRY DONNAJEAN PROMO
9	16	3	**UNFAITHFUL** RIHANNA SRP/DEF JAM PROMO/IDJMG
10	14	9	**I AM NOT MY HAIR** INDIA ANIE UNIVERSAL MOTOWN PROMO
11	10	10	**FADE AWAY** SARAH ATERETH BEGUILE PROMO/LIGHTYEAR
12	8	12	**THE ONE THAT GOT AWAY (WAMDUE/VALENTIN MIXES)** NATASHA BEDINGFIELD EPIC PROMO
13	16	6	**I WILL** DOLCE PURCHASE PROMO
14	22	4	**FACE THE MUSIC** CONJURE ONE NETTWERK PROMO
15	6	11	**FASTER KILL PUSSYCAT** OAKENFOLD FEAT. BRITTANY MURPHY MAVERICK 42906/REPRISE
16	17	5	**YOU CAN TURN ME ON** MUZZAIR FEATURING MIA SILVER LABEL 2500/TOMMY BOY
17	11	12	**SAY I** CHRISTINA MILIAN FEAT. YOUNG JEEZY ISLAND PROMO/IDJMG
18	9	11	**INSTIGATOR** KACI BROWN THE OAS LABEL 009818/INTERSCOPE
19	31	3	**C'EST LA VIE** NIM ENGLISH NERVOUS PROMO
20	25	4	**CAFE CON ALEGRIA** TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
21	18	13	**HANDS UP TO HEAVEN** HEAVEN 17 NINTHWAVE 10040
22	30	4	**THE TIME** CHRIS THE GREEK PANAGHI DJS PROMO
23	26	5	**FAITH** LEANA SWEDISH DIVA PROMO
24	21	12	**FALLING APART** THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
25	29	5	**MY LOVE IS YOU** EYED OF LOVE ACT 2 011/MUSIC PLANT
26	20	10	**FASHIONISTA** JIMMY JAMES MAGE 9884
27	HOT SHOT DEBUT		**PROMISCUOUS** NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN
28	18	13	**SUFFER WELL** DEPECHE MODE SIRE/MUTE PROMO/REPRISE
29	46	2	**STARS ARE BLIND** (POWER PICK) PARIS HILTON WARNER BROS. PROMO
30	33	4	**LEAVIN U (CHICO/MIKE DA WIZARD/TWISTED DEE MIXES)** CHICO FEATURING ASHLEE RIZZ ONE 0019/FLAVA MUSIC
31	23	8	**WHEN YOU WALK AWAY** HENRI DAUMAN PROMO
32	42	2	**HIGHER** SANNY K FEATURING TINA CHARLES WIZARD 0006
33	36	3	**THE REJECTION** DANGEROUS MUSE CORDLESS PROMO
34	39	3	**TO CALL MY OWN** BARTON NETSPHERES PROMO
35	48	2	**JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)** INDIA SGZ PROMO/UNIVISION
36	28	9	**I'M LISTENING** MADISON PARK BASICLUX 0207
37	38	3	**ALL I GAVE TO YOU '06** TABOOMI CATZ 4062
38	41	3	**DISCOTEKA** STANKILLERS STAM 08 1321
39	32	6	**COMING UNDONE** KORN VIRGIN PROMO
40	NEW		**SUPERMODEL (REMIXES)** PUPAUL RUCO PROMO
41	35	6	**DANCE IN MY BLOOD** MEN, WOMEN & CHILDREN REPRISE PROMO
42	NEW		**FOREVER** LAKE STREET PROJECT FOREVER SOUL 2011/ESNTION
43	24	13	**SAY SOMETHIN' (D. MORALES MIXES)** MARIAN CAREY FEAT. SNOOP DOGG ISLAND PROMO/IDJMG
44	NEW		**SANCTUARY** SYLVIA TOSUN SEA TO SUN PROMO
45	27	12	**STUPID GIRLS** PINK / AFACE PROMO/ZOMBA
46	NEW		**CALLING** KOISHII & HUSIN CORDLESS PROMO
47	45	7	**IT'S MY LIFE (FINALLY)** SEAN ENSIGN TITAN SOUNDS PROMO
48	NEW		**TRYING TO GET TO YOU** JASON & DEMARCO RUN 300001/CENTAUN
49	37	16	**SOS (J. NEVINS/CHRIS COX MIXES)** RIHANNA SRP/DEF JAM PROMO/IDJMG
50	40	11	**DIBIZA (BRING THE DRUMS BACK)** DANNY TENAGLIA STERED IMPORT

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	**GNARLS BARKLEY** (#1 2 WEEKS) ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
2	2	57	**GORILLAZ** DEMON DAYS PARLOPHONE 73836*/VIRGIN	2
3	3	33	**MADONNA** CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49480*	■
4	5	20	**SHE WANTS REVENGE** SHE WANTS REVENGE PERFECTION LABELS/GEFFEN 000327*/INTERSCOPE	
5	4	3	**ZERO 7** THE GARDEN ULTIMATE DILEMMA/ATLANTIC 83380/AG	
6	9	16	**CASCADA** EVERYTIME WE TOUCH ROBBINS 75064	
7	6	4	**DJ LIL' CEE/TREVOR SIMPSON** ULTRA WEEKEND 2 ULTRA 1411	
8	NEW		**FATBOY SLIM** THE GREATEST HITS: WHY TRY HARDER 3HNT 56814/ASTRALWERKS	
9	8	3	**OAKENFOLD** A LIVELY MIND MAVERICK 49900/WARNER BROS	
10	7	4	**VIC LATINO** THRIVEMIX 02 THRIVEDANCE 90748/THRIVE	
11	10	34	**IMOGEN HEAP** SPEAK FOR YOURSELF RCA VICTOR 72532	
12	11	6	**TIESTO** IN SEARCH OF SUNRISE 5: LOS ANGELES 92NG 8PD 09/BLACK HOLE	
13	12	8	**THIEVERY CORPORATION** VERSIONS EIGHTEENTH STREET LOUNGE 095	
14	14	9	**THE STREETS** THE HARDEST WAY TO MAKE AN EASY LIVING VICE 83108*/ATLANTIC	
15	13	2	**HOT CHIP** THE WARNING ASTRALWERKS 62914*	
16	17	16	**GOLDFRAPP** SUPERNATURE MUTE	
17	15	36	**DEPECHE MODE** PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS	
18	16	2	**BAD BOY JOE** THE BEST OF NYC AFTERHOURS 4: RELIVE THE MUSIC MEGAMIX 2006	
19	NEW		**FRONT LINE ASSEMBLY** ARTIFICIAL SOLDIER METROPOLIS 80431	
20	21	6	**ARMIN VAN BUUREN** A STATE OF TRANCE 2006 ULTRA 1401	
21	18	11	**GOTAN PROJECT** LUNATICO XL 195* /BEGGARS GROUP	
22	24	39	**VARIOUS ARTISTS** DISNEY/REMIXMANIA WALT DISNEY 881354	
23	20	12	**MASSIVE ATTACK** COLLECTED VIRGIN 60068	
24	23	6	**VARIOUS ARTISTS** #1 DISCO HITS MADACY SPECIAL PRODUCTS 9129/MADACY	
25	22	22	**BAD BOY JOE & JOHNNY BUDZ** ULTRADANCE 07 ULTRA 1358	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	7	**WHAT'S LEFT OF ME** (#1 2 WEEKS) NICK LACHEY JIVE/ZOMBA
2	2	6	**GET TOGETHER** MADONNA WARNER BROS
3	3	11	**FASTER KILL PUSSYCAT** OAKENFOLD FEAT. BRITTANY MURPHY MAVERICK/NEPRISE
4	4	6	**THE ONE THAT GOT AWAY** NATASHA BEDINGFIELD EPIC
5	5	9	**SAY SOMETHIN'** MARIAN CAREY FEATURING SNOOP DOGG ISLAND/IDJMG
6	12	3	**CRAZY** GNARLS BARKLEY DOWNTOWN/LAVA
7	6	7	**LOOK ON THE FLOOR (HYPNOTIC TANGO)** BANANARAMA THE LAB/FUEL 2000
8	11	7	**MIRACLE** CASCADA ROBBINS
9	9	17	**WALK AWAY** KELLY CLARKSON RCA/RMG
10	21	2	**UNFAITHFUL** RIHANNA SRP/DEF JAM/IDJMG
11	8	22	**BE WITHOUT YOU** MARY J. BLIGE GEFFEN
12	15	3	**AIN'T NO OTHER MAN** CHRISTINA AGUILERA RCA/RMG
13	10	16	**WAITING** TAXI DOLL WWW.TAXIDOLL.COM
14	NEW		**STARS ARE BLIND** PARIS HILTON WARNER BROS
15	17	5	**WORLD, HOLD ON (CHILDREN OF THE SKY)** BOB SINCLAR YELLOW/SILVEN LABEL/TOMMY BOY
16	16	11	**HIPS DON'T LIE** SHAKIRA FEATURING WYCLEF JEAN EPIC
17	7	19	**SOS** RIHANNA SRP/DEF JAM/IDJMG
18	18	8	**WAITING FOR YOU** NARCOTIC THRUST YOSHITOSHI DEEP GSN
19	19	7	**TRACKING TREASURE DOWN** GABRIEL B DRESDEN ORGANIZED NATUNE
20	20	5	**FADE AWAY** SARAH ATERETH BEGUILE/LIGHTYEAR
21	13	16	**FIRE** FERRY CORSTEN ULTRA
22	24	14	**WATERMAN** OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
23	22	13	**INCREDIBLE** SHAPE US NOCTURNAL GROOVE/POSITIVA
24	25	2	**MAKE A MOVE ON ME** JOEY NEGRO SILVER LABEL/TOMMY BOY
25	23	6	**S.O.S. (MESSAGE IN THE BOTTLE)** FILTERFUNK ULTRA

Copyright material

JUL 8 2006 HITS OF THE WORLD Billboard

JAPAN
SINGLES
(SOUNDSCAN JAPAN) JUNE 27, 2006

THIS WEEK	LAST WEEK	
1	NEW	BLUE BIRD (CD+DVD) BLUEBIRD AYUMI HAMASAKI AVEX TRAX
2	2	GOOD-BYE DAYS YUI HORIE SONY
3	NEW	BLUE BIRD AYUMI HAMASAKI AVEX TRAX
4	NEW	BLUE BIRD (CD+DVD) BEAUTIFUL FIGHTERS AYUMI HAMASAKI AVEX TRAX
6	NEW	AMBITIOUS! YASHINTEKIDE IIJAN (FIRST LTD EDITION) MORNING MUSUME. ZETIMA
8	3	DAITE SENYORITA TOMOHIRA YAMASHITA JOHNNY'S ENTERTAINMENT
7	NEW	DIAMOND WAVE MAI KURAKI GIZA STUDIO
8	5	MILK TEA/UTSUKUSIKI HANA MASAHARU FUKUYAMA UNIVERSAL
9	8	TERU NO UTA AOI TESHIMA YAMAHA MUSIC COMMUNICATIONS
10	1	BYE MY MELODY KEN HIRAI DEFSTAR

UNITED KINGDOM
SINGLES
(THE OFFICIAL UB CHARTS CO.) JUNE 25, 2006

THIS WEEK	LAST WEEK	
1	1	MANEATER NELLY FURTADO MOSLEY/GEFFEN
2	3	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
3	2	I WISH I WAS A PUNK ROCKER SAHDI THOM RCA
4	45	SUPERMASSIVE BLACK HOLE MUSE A&E
5	4	MONSTER AUTOMATIC B UNIQUE/POLYDOR
6	29	MAS QUE NADA SERGIO MENDES FT THE BLACK EYED PEAS HEAR/CONCORD
7	6	FROM PARIS TO BERLIN INFERNAL BORDER BREAKERS
8	39	ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS VISIBLE NOISE
9	41	VALERIE THE ZUTONS DELTASONIC
10	7	WHO KNEW PINK LAFACE/ZOMBA

GERMANY
SINGLES
(MEDIA CONTROL) JUNE 27, 2006

THIS WEEK	LAST WEEK	
1	1	ZEIT DASS SICH WAS DREHT HERBERT GRONEMEYER FT AMADOU COLUMBIA
2	2	'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO
3	3	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
4	4	SCHWARZ AUF WEISS MAX MUTZKE WARNER BROS
6	5	MANEATER NELLY FURTADO MOSLEY/GEFFEN
8	6	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
7	7	NO NO NEVER TEXAS LIGHTNING 1 CELL/SONY BMG
8	8	HARD ROCK HALLELUJAH LORDI RCA
9	9	LOVE GENERATION BOB SINCLAR FT GARY PINE YELLOW PRODUCTION
10	10	DANCE! GOLEO VI/PLUMMDEE/FATMAN SCOOP MACHT/MOS

EURO DIGITAL TRACKS
(BILLBOARD EUROPEAN) JULY 8, 2006

THIS WEEK	LAST WEEK	
1	2	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
2	1	MANEATER NELLY FURTADO MOSLEY/GEFFEN
3	3	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC
4	5	MONSTER THE AUTOMATIC B UNIQUE/POLYDOR
5	6	UNFAITHFUL RIHANNA SRP/DEF JAM
6	NEW	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
7	10	MAS QUE NADA SERGIO MENDES FT THE BLACK EYED PEAS HEAR/CONCORD
8	12	BUTTONS THE PUSSYCAT DOLLS FT SNOOP DOGG A&M/INTERSCOPE
9	8	WHO KNEW PINK LAFACE/ZOMBA
10	4	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR) SAHDI THOM VIKING LEGACY
11	RE	SUPERMASSIVE BLACK HOLE MUSE ATLANTIC
12	9	DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER BROS
13	7	IS IT ANY WONDER? KEANE ISLAND
14	13	SHE MOVES IN HER OWN WAY THE KOOKS VIRGIN
15	NEW	MANEATER (ALBUM VERSION) NELLY FURTADO MOSLEY/GEFFEN
16	15	ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS VISIBLE NOISE
17	16	'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO
18	11	ZEIT DASS SICH WAS DREHT (THE OFFICIAL FIFA 2006 WORLD CUP ANTHEM) HERBERT GRONEMEYER FT. AMADOU UND MARIAM COLUMBIA
19	NEW	VALERIE THE ZUTONS DELTASONIC
20	20	FILL MY LITTLE WORLD (EDIT) THE FEELING ISLAND/MOJMG

FRANCE
SINGLES
(SNEP/IFOP/TITE-LIVE) JUNE 27, 2006

THIS WEEK	LAST WEEK	
1	1	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACHT RECORDS
2	NEW	ROC NADIYA COLUMBIA
3	2	LIVING ON VIDEO PAKITO PANIC/ULM
4	NEW	LA OU JE T'EMMENERAI FLORENT PAGNY MERCURY
5	5	JEUNE DEMOISELLE DIAM'S HOSTILE
6	3	EYE OF THE TIGER AMEL BENT JIVE
7	4	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
8	7	JE M'APPELLE BAGDAD TINA ARENA COLUMBIA
9	6	LE RAGGA DES PINGOUINS PIGLOO MG INT. SCORPIO MUSIC
10	8	LES BETISES BEBE LILLY HEBEN

AUSTRALIA
SINGLES
(ARIA) JUNE 25, 2006

THIS WEEK	LAST WEEK	
1	1	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
2	4	THIS TIME I KNOW IT'S FOR REAL THE YOUNG DIVAS SONY BMG
3	6	WHO KNEW PINK LAFACE/ZOMBA
4	3	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
5	2	SOS (RESCUE ME) RIHANNA SRP/DEF JAM
6	7	BLACKFINGERNAILS, RED WINE ESKIMO JOE WARNER
7	8	FLAUNT IT! TV ROCK BMBO ROCK
8	11	TEMPERATURE SEAN PAUL VP/ATLANTIC
9	16	A SLOW DESCENT THE BUTTERFLY EFFECT ROADSHOW
10	5	RUNNING EVERMORE EAST WEST

CANADA
DIGITAL SINGLES
(SOUNDSCAN) JULY 8, 2006

THIS WEEK	LAST WEEK	
1	1	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN/UNIVERSAL
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC/SONY BMG MUSIC
4	NEW	STARS ARE BLIND PARIS HILTON WARNER
8	6	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/SONY BMG MUSIC
8	4	SOS RIHANNA SRP/DEF JAM/UNIVERSAL
7	5	DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER
8	8	UNFAITHFUL RIHANNA SRP/DEF JAM/UNIVERSAL
9	7	NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA/SONY BMG MUSIC
10	NEW	EASY BAREHAKED LADIES DESPERATION/WARNER

ITALY
SINGLES
(FIMI/NIELSEN) JUNE 28, 2006

THIS WEEK	LAST WEEK	
1	1	STOP! DIMENTICA TIZIANO FERRO CAPITOL
2	23	GET TOGETHER MADONNA WARNER BROS
3	2	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
4	5	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
5	4	CUORE AZZURRO POOH ATLANTIC
6	3	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO
7	7	WORLD HOLD ON BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION
8	10	NOTTE DI MEZZA ESTATE BENNATO & BRIT UNIVERSAL
9	NEW	SUPERMASSIVE BLACK HOLE MUSE A&E
10	6	SOONER OR LATER DUNCAN JAMES INNOCENT

SPAIN
SINGLES
(PROMUSICAE/MEDIA) JUNE 26, 2006

THIS WEEK	LAST WEEK	
1	NEW	GET TOGETHER MADONNA WARNER BROS
2	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	1	EARTH SONG MICHAEL JACKSON EPIC
4	3	VIVIR PARA CONTARLO B/W NACIENDO LO VIOLADORES DEL VERSO BOACOR
5	6	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACHT RECORDS
6	4	JOHN THE REVELATOR/LILIAN DEPECHE MODE MUTE
7	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	8	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
9	7	HEAL THE WORLD MICHAEL JACKSON EPIC
10	NEW	STOP! OLVIDATE TIZIANO FERRO CAPITOL

MEXICO
ALBUMS
(BIMSA) JUNE 27, 2006

THIS WEEK	LAST WEEK	
1	1	JULIETA VENEGAS LIMON Y SAL SONY BMG
2	2	SHAKIRA ORAL FIXATION VOL. 2 EPIC
3	3	ALLISON ALLISON SONY BMG
4	5	THE BLACK EYED PEAS MONKEY BUSINESS A&M INTERSCOPE
5	4	ALEJANDRA GUZMAN INDELEBLE SONY BMG
8	11	GUSTAVO CERATI AH VAMOS SONY BMG
7	10	DIVISION MINUSCULA DEFECTO PERFECTO UNIVERSAL
8	13	LA OREJA DE VAN GOGH GUAPA SONY BMG
9	7	ANDREA BOCELLI AMORE POLYDOR
10	12	ROCIO DURCAL ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG

WALLONIA
SINGLES
(PROMUVI) JUNE 28, 2006

THIS WEEK	LAST WEEK	
1	1	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
2	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	6	GOOD MORNING MIKE MIKE NJ
4	9	JEUNE DEMOISELLE DIAM'S HOSTILE
5	5	LIVING ON VIDEO PAKITO PANIC/ULM

ALBUMS

1	1	GAROU GAROU COLUMBIA
2	3	FLORENT PAGNY ABRACADABRA MERCURY
3	2	PASCAL BRUEL LES FLEURS DU BIEN EPIC
4	5	KEANE UNDER THE IRON SEA ISLAND
6	7	RAPHAEL CARAVANE CAPITOL

SWITZERLAND
SINGLES
(MEDIA CONTROL) JUNE 27, 2006

THIS WEEK	LAST WEEK	
1	1	BRING EN HEI BASCINI UNIVERSAL
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
4	4	MANEATER NELLY FURTADO MOSLEY/GEFFEN
5	5	ONE MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN

ALBUMS

1	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
2	NEW	DJ ANTOINE LIVE IN ST TROPEZ MUSIKVERTRIEB
3	3	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS
4	2	KEANE UNDER THE IRON SEA ISLAND
5	4	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC

FINLAND
SINGLES
(YLE) JUNE 28, 2006

THIS WEEK	LAST WEEK	
1	1	MIKA KESA VALVOMO UNIVERSAL
2	NEW	SEKAISIN ANTTI TUISKU HMC
3	NEW	UUH TIINA SANILA TUUPA RECORDS
4	NEW	MOMENTUM SARA MERCURY
6	2	RUKOUS MAJ RARMA MEGAMANIA

ALBUMS

1	1	LORDI THE ARDCRALYPSE RCA
2	2	TERASBETONI VAADINMÉ METALLIA WARNER
3	4	JUANES MI SANGRE SUPCO
4	3	KATRI YLANDER KATRI YLANDER RCA
5	5	POETS OF THE FALL CARNIVAL OF RUST POFT/PLAYGROUND

POLAND
ALBUMS
(ZWI ZEK PRODUCENTOW AUDIO VIDEO) JUNE 23, 2006

THIS WEEK	LAST WEEK	
1	2	VARIOUS ARTISTS THE BEST SMOOTH JAZZ...EVER! VOL.2 POMATON
2	17	VARIOUS ARTISTS NAJLEPSZA MUSZYKA RMF 2006 SONY BMG
3	3	MYSLOVITZ HAPPINESS IS EASY MYSLOVITZ HOUSE MANAGEMENT
4	1	COMA ZAPRZEPASZCZONE SILY WIELKIEJ ARMII SONY BMG
5	7	PIOTR RUBIK RUBIKON M/M
6	5	VARIOUS ARTISTS TU EG PETRUS - TY JESTES SKALA MAGIC
7	4	RENI JUSIS MAGNES PINK PONG
8	NEW	MIECZYSLAW SZCZESNIAK ZWYKLY CUD POLSKI RADIO
9	6	VARIOUS ARTISTS TOP KIDS 7 MAGIC
10	22	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA NA WIOSNE SONY BMG

HUNGARY
SINGLES
(MAHASZ) JUNE 23, 2006

THIS WEEK	LAST WEEK	
1	1	GET TOGETHER MADONNA WARNER BROS
2	NEW	CUBA CUBA CLUB CLS
3	NEW	PIRATES OF THE CARIBBEAN 2 DJ TIESTO RECORD EXPRESS
4	3	HIPS DON'T LIE SHAKIRA FT WYCLEF JEAN EPIC
5	NEW	RECORD STRAIGHT NED MAGNETON

ALBUMS

1	1	RUSZA MAGDOLNA A DONTOKBEN ELHANGZOTT DALOK UNIVERSAL
2	2	TANKCSAPDA MINDENKI VAR VALAMIT CLUBSOLUTIONS
3	4	SRAMLI KINGS SRAMLIBAR UNIVERSAL
4	7	MC HAWER FT. TEKKNO TUR-MIX MAGNETON
5	3	FULES MACKO FULES MACKO EKEREL SONY BMG

See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

SALES DATA COMPILED BY Nielsen SoundScan

EURO Billboard ALBUMS

JUL 8 2006

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 30 EUROPEAN COUNTRIES. JUNE 28, 2006

THIS WEEK	LAST WEEK	
1	1	**HIPS DON'T LIE** SHAKIRA FT. WYCLEF JEAN EPIC
2	2	**MANEATER** NELLY FURTADO MOSLEY/GEFFEN
3	3	**WE ARE THE CHAMPIONS (DING A DANG DONG)** CRAZY FROG MACH1 RECORDS
4	4	**CRAZY** GNARLS BARKLEY DOWNTOWN/ATLANTIC
5	7	**ZEIT DASS SICH WAS DREHT** HERBERT GRONEMEYER FT. AMADOU COLUMBIA
6	NEW	**ROC** NADIYA COLUMBIA
7	5	**LIVING ON VIDEO** PAKITO PANIC!/ILM
8	NEW	**SUPERMASSIVE BLACK HOLE** MUSE ABE
9	6	**I WISH I WAS A PUNK ROCKER** SANDI THOM HCA
10	11	**'54, '74, '90, 2006** SPORTFREUNDE STILLER VERTIGO
11	35	**MAS QUE NADA** SERGIO MENDES FT.THE BLACK EYED PEAS HEAR/CONCORD
12	10	**WHO KNEW** PINK LAFACE/ZOMBA
13	NEW	**LA OU JE T'EMMENERAI** FLORENT PAGNY MERCURY
14	12	**HARD ROCK HALLELUJAH** LORDI RCA
15	9	**SOS** RIHANNA SRP/DEF JAM

ALBUMS

JUNE 28, 2006

THIS WEEK	LAST WEEK	
1	1	**KEANE** UNDER THE IRON SEA ISLAND
2	2	**RED HOT CHILI PEPPERS** STADIUM ARCADIUM WARNER BROS
3	4	**SHAKIRA** ORAL FIXATION VOL. 2 EPIC
4	3	**NELLY FURTADO** LOOSE MOSLEY/GEFFEN
5	NEW	**MADONNA** I'M GOING TO TELL YOU A SECRET WARNER BROS
6	19	**THE DIXIE CHICKS** TAKING THE LONG WAY COLUMBIA
7	5	**GNARLS BARKLEY** ST. ELSEWHERE DOWNTOWN/ATLANTIC
8	NEW	**FATBOY SLIM** WHY TRY HARDER - THE GREATEST HITS SKINT
9	15	**PINK** I'M NOT DEAD LAFACE/ZOMBA
10	NEW	**AUTOMATIC** NOT ACCEPTED ANYWHERE B-UNIQUE/POLYDOR
11	18	**SPORTFREUNDE STILLER** YOU HAVE TO WIN ZWEIKAMPF VERTIGO
12	14	**GAROU** GAROU COLUMBIA
13	11	**KATIE MELUA** PIECE BY PIECE DRAMATICO
14	16	**JUANES** MI SANGRE UNIVERSAL
15	8	**LORDI** THE ARCKALYPSE RCA

RADIO AIRPLAY

Nielsen Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL JUNE 28, 2006

THIS WEEK	LAST WEEK	
1	1	**HIPS DON'T LIE** SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	**CRAZY** GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	**SOS** RIHANNA SRP/DEF JAM
4	4	**DANI CALIFORNIA** RED HOT CHILI PEPPERS WARNER BROS
5	8	**IS IT ANY WONDER?** KEANE ISLAND
6	5	**SIN SIN SIN** ROBBIE WILLIAMS CHRYSALIS
7	10	**MANEATER** NELLY FURTADO MOSLEY/GEFFEN
8	8	**A DIOS LE PIDO** JUANES SURCO
9	7	**BECAUSE OF YOU** KELLY CLARKSON RCA
10	11	**WHO KNEW** PINK LAFACE/ZOMBA
11	9	**UPSIDE DOWN** JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
12	12	**ONE** MARY J. BLIGE MATRIARCH/GEFFEN
13	13	**SEEP** THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
14	16	**WORLD HOLD ON** BOB SINCLAR YELLOW PRODUCTION
15	21	**MAS QUE NADA** SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	72	**#1 1 WK MICHAEL BUBLE** IT'S TIME 143/REPRISE 49946/WARNER BROS	■
6	5	2	**DIANA ROSS** BLUE UNIVERSAL MOTOWN 005694/UMRG	
3	2	3	**ELVIS COSTELLO & ALLEN TOUSSAINT** THE RIVER IN REVERSE VERVE FORECAST 006660/VG	
4	3	3	**KATIE MELUA** PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006888/UMRG	
5	4	30	**CHRIS BOTTI** TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	
6	6	8	**NAT KING COLE** THE VERY BEST OF NAT KING COLE CAPITOL 99324	
7	7	31	**MICHAEL BUBLE** CAUGHT IN THE ACT 143/REPRISE 49944/WARNER BROS	
8	8	91	**CHRIS BOTTI** WHEN I FALL IN LOVE COLUMBIA 92972/SONY MUSIC	●
9	11	5	**DR. JOHN** MERCENARY BLUE NOTE 54541	
10	9	93	**MADELEINE PEYROUX** CARELESS LOVE ROUNDER 613182	
11	10	39	**THELONIOUS MONK QUARTET WITH JOHN COLTRANE** AT CARNEGIE HALL THELONIOUS 35173* BLUE NOTE	
12	16	2	**GORDON GOODWIN'S BIG PHAT BAND** THE PHAT PACK IMMERGENT 284404	
13	13	12	**CASSANDRA WILSON** THUNDERBIRD BLUE NOTE 63398	
14	17	5	**YELLOWJACKETS** TWENTY FIVE HEADS UP 3112	
15	12	9	**VARIOUS ARTISTS** LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRSMEDIA 966700	
16	14	37	**DIANNE REEVES** GOOD NIGHT AND GOOD LUCK (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
17	15	3	**VARIOUS ARTISTS** THE HOUSE THAT TRANE BUILT: THE BEST OF IMPULSE RECORDS IMPULSE! 006744/VG	
19	18	2	**REGINA CARTER** I'LL BE SEEING YOU VERVE 00062/VG	
19	23	8	**FRANK CATALANO** MIGHTY BURNER BRIGHT 501	
20	18	22	**LOUIS ARMSTRONG** THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/UME	
21	21	29	**VARIOUS ARTISTS** OUR NEW ORLEANS 2005 A BENEFIT ALBUM NONESUCH 79934/WARNER BROS	
22	RE-ENTRY		**RALPH TOWNER** TIME LINE ECM 00812?/UNIVERSAL CLASSICS ONDUP	
23	RE-ENTRY		**JACO PASTORIUS BIG BAND** THE WORD IS OUT! HEADS UP 3110	
24	25	8	**ROY HARGROVE** NOTHING SERIOUS VERVE 008211/VG	
25	RE-ENTRY		**VARIOUS ARTISTS** VINTAGE VERVE VERVE 004292/VG	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	2	43	**#1 20 WKS HERBIE HANCOCK** POSSIBILITIES HEAR/HANCOCK 78013/VECTOR	
2	7	10	**MINDI ABAIR** LIFE LESS ORDINARY GRP 009222/VG	
3	5	5	**MARION MEADOWS** ORESSEO TO CHILL HEADS UP 3106	
5	8	37	**JAMIE CULLUM** CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG	
5	17	48	**BRIAN CULBERTSON** IT'S ON TONIGHT GRP 004535/VG	
8	1	3	**WILL DOWNING** THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-O 004888/UME	
7	3	13	**GERALD ALBRIGHT** NEW BEGINNINGS PEAK 6540/CONCORD	
8	4	5	**EVERETTE HARP** IN THE MOMENT SHANACHIE 5140	
9	18	22	**KENNY G** THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
10	12	3	**ROB WHITE** LET IT RIDE E2 90953/ORPHEUS	
11	10	16	**HERB ALPERT'S TIJUANA BRASS** WHIPPED CREAM & OTHER DELIGHTS: RE-WHIPPED SHOUT! FACTORY 97641/SONY MUSIC	
12	8	16	**ERIC DARIUS** JUST GETTING STARTED NARADA JAZZ 60550/NARADA	
13	15	33	**RAMSEY LEWIS** WITH ONE VOICE NARADA JAZZ 60609/NARADA	
14	23	12	**VARIOUS ARTISTS** SWEET & SEXY: THE BEST OF NEW URBAN JAZZ NARADA JAZZ 58372/NARADA	
19	24	10	**VERNON NEILLY** G-FIRE II 8005WEET 0005	
16	16	18	**BELA FLECK & THE FLECKTONES** THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC	
17	21	84	**KENNY G** AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	●
18	6	15	**NORMAN BROWN** THE VERY BEST OF NORMAN BROWN ONP 005630/VG	
19	RE-ENTRY		**LIZZ WRIGHT** DREAMING WIDE AWAKE VENVE FORECAST 004069/VG	
20	14	17	**SPYRO GYRA** WRAPPED IN A DREAM HEADS UP 3107	
21	22	38	**KIRK WHALUM** KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENOEZVOUS 5118	
22	15	15	**PIECES OF A DREAM** PILLOW TALK HEADS UP 3105	
23	RE-ENTRY		**EUGE GROOVE** JUST FEELS RIGHT NARADA JAZZ 60499/NARADA	
24	RE-ENTRY		**CHRIS STANDRING** SOUL EXPRESS V2 90520	
25	25	8	**THE RH FACTOR** DISTRACTIONS VERVE 005987/VG	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	12	**#1 12 WKS THE 5 BROWNS** NO BOUNDARIES RCA RED SEAL 78710/SONY BMG MASTERWORKS	
2	3	7	**DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)** GOLIJOV: ANADAMAR: FOUNTAIN OF TEARS DG 006428/UNIVERSAL CLASSICS GROUP	
6	NEW		**JOEL FAN** WORLD KEYS REFERENCE 108	
4	2	30	**ANDRE RIEU** THE FLYING DUTCHMAN DENON 77570	
5	4	92	**ANDRE RIEU** TUSCANY DENON 7431	
6	21	8	**MITSUKO UCHIDA** BEETHOVEN: PIANO SONATAS PHILIPS 006878/UNIVERSAL CLASSICS GROUP	
7	6	63	**THE 5 BROWNS** THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS	
8	9	17	**LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER** MOZART: VIOLIN CONCERTOS 1-5 DG 005078 UNIVERSAL CLASSICS GROUP	
9	5	15	**JUAN DIEGO FLOREZ** BENTIMIENTO LATINO DECCA 006295 UNIVERSAL CLASSICS GROUP	
10	8	91	**YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)** YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS	
11	7	15	**LANG LANG** MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
12	16	64	**YO-YO MA/THE SILK ROAD ENSEMBLE** SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93963/SONY BMG MASTERWORKS	
13	13	30	**RENEE FLEMING** SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
14	18	18	**SOUNDTRACK** MATCH POINT MILAN 36145	
19	22	52	**MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)** CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	
15	12	8	**MAURIZIO POLLINI** CHOPIN: NOCTURNES DG 005904/UNIVERSAL CLASSICS GROUP	
17	11	35	**ANDRE RIEU** NEW YEAR'S IN VIENNA DENON 77572	
18	10	2	**VIENNA PHILHARMONIC (BOULEZ)** MAHLER: SYMPHONY NO. 2 DG 006664 UNIVERSAL CLASSICS GROUP	
19	NEW		**VARIOUS ARTISTS** THE INSTYLE WEDDING COLLECTION DMI 78034	
20	14	12	**PLACIDO DOMINGO** ITALIA: TI AMO DG 005346 UNIVERSAL CLASSICS GROUP	
21	20	8	**CHRISTOPHER PARKENING** DENNIS: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL	
22	NEW		**I MUSICI/PINA CARMIRELLI** VIVALDI: THE FOUR SEASONS PHILIPS 006778/UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY		**CECILIA BARTOLI** OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP	
24	17	2	**MAHLER CHAMBER ORCHESTRA (ABBADO)** MOZART: DIE ZAUBERFLOTE DG 006428/UNIVERSAL CLASSICS GROUP	
25	23	12	**POLYPHONY (LAYTON)** WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	21	**#1 21 WKS ANDREA BOCELLI** AMORE: SUGAR/DECCA 000008/UNIVERSAL CLASSICS GROUP	■
2	2	23	**IL DIVO** AMORE SYCO/COLUMBIA 78814/SONY MUSIC	●
3	4	62	**IL DIVO** IL DIVO SYCO/COLUMBIA 83963/SONY MUSIC	■
4	3	18	**ANDREA BOCELLI** AMOR: SUGAR VENEMUSIC 008144/UNIVERSAL LATINO	
5	5	85	**ANDREA BOCELLI** ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	●
6	6	7	**SOUNDTRACK** THE DA VINCI CODE DECCA 006478/UNIVERSAL CLASSICS GROUP	
7	8	33	**SOUNDTRACK** PRIDE & PREJUDICE DECCA 005829/UNIVERSAL CLASSICS GROUP	
9	7	15	**MORMON TABERNACLE CHOIR** THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70038	
9	10	60	**SOUNDTRACK** STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94029/SONY BMG MASTERWORKS	
10	9	31	**JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN** MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
11	11	36	**HAYLEY WESTENRA** ODYSSEY DECCA 005448/UNIVERSAL CLASSICS GROUP	
12	12	41	**MORMON TABERNACLE CHOIR** LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
13	13	35	**SARAH BRIGHTMAN** LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 000[illegible]/UNIVERSAL CLASSICS GROUP	
14	14	24	**CHLOE** WALKING IN THE AIR MANHATTAN 42961	
19	22	32	**THE EAST VILLAGE OPERA COMPANY** THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP	
15	15	17	**TIM JANIS** COASTAL AMERICA TIM JANIS ENSEMBLE 1116	
17	RE-ENTRY		**IL DIVO** THE CHRISTMAS COLLECTION SYCO/COLUMBIA 87715/SONY MUSIC	●
18	16	52	**BOND** EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004746/UNIVERSAL CLASSICS GROUP	
19	19	8	**EDGAR MEYER** EDGAR MEYER SONY CLASSICAL 96506/SONY BMG MASTERWORKS	
20	20	40	**THE IRISH TENORS** SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
21	21	90	**SARAH BRIGHTMAN** LIVE FROM LAS VEGAS NEMO STUDIO 87801/ANGEL	
22	RE-ENTRY		**VARIOUS ARTISTS** STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 8085	
23	23	52	**AMICI FOREVER** DEFINED RCA VICTOR 68883/RMG	
24	18	19	**SISSEL** INTO PARADISO DECCA 008140/UNIVERSAL CLASSICS GROUP	
25	17	3	**THE TEN TENORS** TENOLOGY RHINO 73397/WARNER STRATEGIC MARKETING	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JUL 8 2006

ALBUMS

SALES DATA COMPILED BY Nielsen SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PICK SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKERS GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available Ⓓ DualDisc available ✦ CD/DVD combo available • indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.
● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓒ CD single available Ⓓ Digital Download available Ⓓ DVD single available Ⓥ Vinyl Maxi-Single available Ⓥ Vinyl Single available Ⓒ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold) ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ◧ Certification for net shipments of 100,000 units (Oro). ◻ Certification of 200,000 units (Platino). ◧ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold) ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level ◻ RIAA certification for net shipment of 500,000 singles (Gold)

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ◻ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos ■ RIAA platinum certification for net shipment of 50,000 units for video singles. ◧ RIAA platinum certification for sales of 100,000 units for shortform or longform videos

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price ◻ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. ◧ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT
1	HOT SHOT DEBUT		#1 1 WK TODD AGNEW GRACE LIKE RAIN ARDENT 72530 (18.98)	
2	3	39	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0917 (18.98 CD/DVD) ✦	●
3	2	150	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82210 (18.98) ✦	2
4	1	139	JOHNNY CASH 10 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 89736/SONY MUSIC (11.98/7.98)	2
5	4	288	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	5
6	S	605	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 3033A (15.98)	8
7	7	735	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓑ	◆
8	6	106	MICHAEL BUBLÉ MICHAEL BUBLÉ 143/REPRISE 48378/WARNER BROS. (18.98)	■
9	9	1508	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
10	12	553	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
11	8	293	THE BEATLES 1 APPLE 29525/CAPITOL (18.98/12.98)	◆
12	13	69	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001583-UNIVERSAL CLASSICS GROUP (18.98)	●
13	10	496	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	3
14	30	196	GREATEST GAINER BON JOVI CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
15	11	86	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	■
16	14	644	QUEEN GREATEST HITS HOLLYWOOD 161266 (18.98/11.98)	8
17	16	152	JOHNNY CASH JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3
18	19	653	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548804/UME (13.98/9.98) ✦	◆
19	17	194	KEITH URBAN GOLDEN ROAD CAPITOL (NASHVILLE) 32930 (18.98/10.98)	3
20	35	30	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
21	20	130	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMB (18.98)	■
22	15	147	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83010/AG (19.98)	■
23	22	100	JACK JOHNSON ON AND ON: JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	■
24	23	175	RASCAL FLATTS MELT LYRIC STREET 185031/HOLLYWOOD (18.98/12.98)	2
25	18	174	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2
26	32	110	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (18.98)	3
27	25	750	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
28	31	169	JACK JOHNSON BRUSHFIRE FAIRYTALES/ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	■
29	26	226	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
30	33	394	DEF LEPPARD VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	3
31	29	668	JOURNEY JOURNEY'S GREATEST HITS COLUMBIA 44403/SONY MUSIC (18.98/12.98)	◆
32	24	97	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
33	RE-ENTRY		BON JOVI SLIPPERY WHEN WET MERCURY 538089/UME (11.98/8.98) ⊠	◆
34	21	60	JIMMY BUFFETT MEET ME IN MARGARITAVILLE...JIMMY BUFFETT: THE ULTIMATE COLLECTION MAILBOAT/MCA 057791/UME (25.98)	2
35	40	115	GREEN DAY INTERNATIONAL SUPERHITS! REPRISE 48149/WARNER BROS. (18.98)	■
36	38	133	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS. 47386* (18.98/17.98)	5
37	37	109	GRETCHEN WILSON HERE FOR THE PARTY EPIC (NASHVILLE) 83903/SBN (18.98) ✦ Ⓑ	4
38	41	440	AEROSMITH AEROSMITH'S GREATEST HITS COLUMBIA 57307/SONY MUSIC (11.98/3.98)	◆
39	42	47	ROB ZOMBIE PAST, PRESENT & FUTURE GEFFEN 001041/UME (12.98 CD/DVD) ✦	●
40	44	46	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS. 48545 (18.98)	■
41	27	118	FRANK SINATRA CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502 (17.98/11.98)	■
42	39	115	NICKELBACK THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	3
43	50	194	COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
44	RE-ENTRY		LED ZEPPELIN LED ZEPPELIN IV ATLANTIC 82638/AG (18.98/10.98)	◆
45	RE-ENTRY		SADE THE BEST OF SADE EPIC 85287/SONY MUSIC (18.98/12.98)	4
46	RE-ENTRY		SUBLIME SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	5
47	RE-ENTRY		PHIL COLLINS ...HITS FACE VALUE/ATLANTIC 83138*/AG (18.98/17.98)	3
48	RE-ENTRY		EVANESCENCE FALLEN WIND-UP 13063 (18.98)	4
49	49	125	JOSH GROBAN CLOSER 143/REPRISE 48458/WARNER BROS. (18.98) ✦	4
50	48	539	JIMMY BUFFETT SONGS YOU KNOW BY HEART: JIMMY BUFFETT'S GREATEST HITS MCA 32563*/UME (18.98/12.98)	7

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations.

© 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
1	NEW		#1 1 WK KEANE (INTERSCOPE)	Under The Iron Sea	4	
2	NEW		NELLY FURTADO (GEFFEN-INTERSCOPE)	Loose	1	
3	1	8	GNARLS BARKLEY (DOWNTOWN-ATLANTIC)	St. Elsewhere	6	
4	2	5	DIXIE CHICKS (COLUMBIA-SONY MUSIC)	Taking The Long Way	3	■
5	3	3	SOUNDTRACK (WALT DISNEY)	Cars	10	
6	6	20	THE FRAY (EPIC-SONY MUSIC)	How To Save A Life	29	●
7	NEW		GUSTER (REPRISE-WARNER BROS.)	Ganging Up On The Sun	25	
8	NEW		UNDEROATH (SOLID STATE-TOOTH & NAIL)	Define The Great Line	2	
9	NEW		COUNTING CROWS (GEFFEN-INTERSCOPE)	New Amsterdam: Live At Heineken Music Hall February 4-6, 2003	52	
10	8	7	RED HOT CHILI PEPPERS (WARNER BROS. ✦)	Stadium Arcadium	13	■
11	4	3	AFI (TINY EVIL-INTERSCOPE)	Decemberunderground	9	
12	7	2	THREE DAYS GRACE (JIVE-ZOMBA)	One-X	21	
13	10	26	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN)	A Fever You Can't Sweat Out	19	●
14	12	6	THE RACONTEURS (THIRD MAN-V2)	Broken Boy Soldiers	68	
15	NEW		SOUNDTRACK (RHINO)	Superman Returns		

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
1	NEW		#1 1 WK GUSTER (REPRISE-WARNER BROS.)	Ganging Up On The Sun	25	
2	1	6	DIXIE CHICKS (COLUMBIA 80719-SONY MUSIC)	Taking The Long Way	3	■
3	NEW		UNDEROATH (SOLID STATE 42658*-TOOTH & NAIL ✦)	Define The Great Line	2	
4	NEW		NELLY FURTADO (MOSLEY-GEFFEN 006300*-INTERSCOPE)	Loose	1	
5	5	9	MARK KNOPFLER AND EMMYLOU HARRIS (NONESUCH 44454-WARNER BROS.)	All The Roadrunning	66	
6	4	9	BRUCE SPRINGSTEEN (COLUMBIA 86907-SONY MUSIC Ⓑ)	We Shall Overcome: The Seeger Sessions	44	●
7	7	7	RED HOT CHILI PEPPERS (WARNER BROS. 49896 ✦)	Stadium Arcadium	13	■
8	NEW		KEANE (INTERSCOPE 006855)	Under The Iron Sea	4	
9	10	7	GNARLS BARKLEY (DOWNTOWN 70003*-ATLANTIC)	St. Elsewhere	6	
10	6	21	ANDREA BOCELLI (SUGAR/DECCA 006368-UNIVERSAL CLASSICS GROUP)	Amore	31	■
11	15	2	ORIGINAL BROADWAY CAST RECORDING (RHINO 74271)	Jersey Boys	104	
12	8	7	PAUL SIMON (WARNER BROS. 49982)	Surprise	95	
13	NEW		MADONNA (WARNER BROS. 48990 ✦)	I'm Going To Tell You A Secret (Soundtrack)	33	
14	2	2	BILLY JOEL (COLUMBIA 85178-SONY MUSIC)	12 Gardens Live	72	
15	NEW		CORINNE BAILEY RAE (EMI/CMG)	Corinne Bailey Rae	17	

TOP CHRISTIAN & GOSPEL ALBUMS

FROM billboard.biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	—	1	#1 1 WK UNDEROATH DEFINE THE GREAT LINE (SOLID STATE/TOOTH & NAIL/EMICMG)
2	1	17	ALAN JACKSON PRECIOUS MEMORIES (ACR/ARISTA NASHVILLE/PROVIDENT-INTEGRITY)
3	3	34	FLYLEAF FLYLEAF (OCTONE/PROVIDENT-INTEGRITY)
4	4	43	CASTING CROWNS LIFESONG (BEACH STREET-REUNION/PROVIDENT-INTEGRITY)
5	2	9	MERCYME COMING UP TO BREATHE (INO/PROVIDENT-INTEGRITY)
6	S	12	VARIOUS ARTISTS WOW WORSHIP (AQUA) (WORD-CURB/EMICMG/SONY BMG MUSIC/PROVIDENT-INTEGRITY)
7	6	5	TYE TRIBBETT & G.A. VICTORY LIVE! (INTEGRITY GOSPEL-COLUMBIA/PROVIDENT-INTEGRITY)
8	8	38	KIRK FRANKLIN HERO (FO YO [illegible] PO CENTRIC/PROVIDENT-INTEGRITY)
9	9	53	CHRIS TOMLIN ARRIVING (EMI GOSPEL/SPARROW/EMICMG)
10	15	24	JUANITA BYNUM A PIECE OF MY PASSION (FLOW)
11	11	38	VARIOUS ARTISTS WOW HITS 2006 (EMICMG/PROVIDENT-INTEGRITY/WORD-CURB)
12	7	34	THIRD DAY WHEREVER YOU ARE (ESSENTIAL/PROVIDENT-INTEGRITY)
13	13	22	VARIOUS ARTISTS WOW GOSPEL 2006 (EMICMG/WORD-CURB/PROVIDENT-INTEGRITY)
14	14	15	AARON SHUST ANYTHING WORTH SAYING (BRASH-WORD-CURB)
15	12	49	MARY MARY MARY MARY (M+ BLOCK/INTEGRITY GOSPEL-COLUMBIA/PROVIDENT-INTEGRITY)

See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY Nielsen VideoScan

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.	RATING
1	NEW		#1 1 WK **THE PINK PANTHER** MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 11798 (29.98)	Steve Martin/Kevin Kline		PG
2	NEW		**16 BLOCKS** WARNER HOME VIDEO 81040 (28.98)	Bruce Willis/Mos Def		PG-13
3	1	2	**UNDERWORLD: EVOLUTION** SONY PICTURES HOME ENTERTAINMENT 74438 (29.95)	Kate Beckinsale/Scott Speedman		R
4	NEW		**DAVE CHAPPELLE'S BLOCK PARTY** UNIVERSAL STUDIOS HOME VIDEO 26548 (29.98)	Dave Chappelle		R
5	NEW		**AQUAMARINE** 20TH CENTURY FOX 2234713 (29.98)	Emma Roberts/Sara Paxton		PG
6	3	2	**GLORY ROAD** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40968 (29.99)	Josh Lucas/Derek Luke		PG
7	2	2	**FIREWALL** WARNER HOME VIDEO 59470 (29.98)	Harrison Ford/Paul Bettany		PG-13
8	6	4	**HIGH SCHOOL MUSICAL: ENCORE EDITION** BUENA VISTA HOME ENTERTAINMENT 49548 (26.98)	Zac Efron/Vanessa Anne Hudgens		NR
9	4	2	**DUMBO** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40823 (29.99)	Animated		G
10	NEW		**NEIL YOUNG: HEART OF GOLD** PARAMOUNT HOME ENTERTAINMENT 34989 (29.99)	Neil Young		PG
11	8	4	**CHEAPER BY THE DOZEN 2** 20TH CENTURY FOX 2233711 (28.98)	Steve Martin/Bonnie Hunt		PG
12	5	2	**RUNNING SCARED** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10305 (27.98)	Paul Walker/Cameron Bright		R
13	NEW		**THE WORLD'S FASTEST INDIAN** MAGNOLIA HOME ENTERTAINMENT 10026 (26.98)	Anthony Hopkins/Diane Ladd		PG-13
14	15	6	**NANNY MCPHEE** UNIVERSAL STUDIOS HOME VIDEO 26309 (29.98)	Emma Thompson/Colin Firth		PG
15	7	3	**DATE MOVIE** 20TH CENTURY FOX 223469 (29.98)	Alyson Hannigan/Adam Campbell		PG-13
16	12	11	**THE CHRONICLES OF NARNIA** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62920 (29.98)	Georgie Henley/Skandar Keynes		PG
17	25	11	**KING KONG** UNIVERSAL STUDIOS HOME VIDEO 26260 (29.98)	Jack Black/Naomi Watts		PG-13
18	NEW		**KISS KISS, BANG BANG** WARNER HOME VIDEO 58677 (27.98)	Robert Downey, Jr./Val Kilmer		R
19	21	6	**MUNICH** UNIVERSAL STUDIOS HOME VIDEO 27823 (29.98)	Eric Bana/Daniel Craig		R
20	NEW		**BEAVIS AND BUTT-HEAD: THE MIKE JUDGE COLLECTION VOLUME 2** MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 885014 (49.98)	Beavis & Butt-Head		NR
21	RE-ENTRY		**WALK THE LINE** 20TH CENTURY FOX 32422 (29.98)	Joaquin Phoenix/Reese Witherspoon		PG-13
22	NEW		**END OF THE SPEAR** 20TH CENTURY FOX 2234570 (29.98)	Louie Leonardo/Chase Ellison		PG-13
23	RE-ENTRY		**PRINCESS BRIDE** MGM HOME ENTERTAINMENT 02362 (14.98)	Cary Elwes/Robin Wright		PG
24	RE-ENTRY		**24: SEASON ONE** 20TH CENTURY FOX 2005418 (59.98)	Kiefer Sutherland/Dennis Haysbert		NR
25	19	5	**THE RINGER** 20TH CENTURY FOX 33523 (29.98)	Johnny Knoxville/Brian Cox		PG-13

TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)
1	1	4	#1 4 WKS **HIGH SCHOOL MUSICAL: ENCORE EDITION** BUENA VISTA 48549 (26.98)
2	NEW		**BEAVIS AND BUTT-HEAD: THE MIKE JUDGE COLLECTION VOLUME 2** MTV/PARAMOUNT 885014 (49.98)
3	7	7	**24: SEASON ONE** 20TH CENTURY FOX 2005418 (59.98)
4	12	2	**BAND OF BROTHERS** HBO 99205 (79.98)
5	2	2	**ENTOURAGE: THE COMPLETE SECOND SEASON** HBO 82660 (39.98)
6	3	2	**CHARMED: THE COMPLETE FIFTH SEASON** PARAMOUNT 70684 (49.98)
7	NEW		**MACGYVER: THE COMPLETE SIXTH SEASON** CBS/PARAMOUNT TELEVISION/PARAMOUNT 070884 (49.98)
8	8	10	**GREY'S ANATOMY: SEASON ONE** TOUCHSTONE/BUENA VISTA 4173503 (79.98)
9	NEW		**DORA THE EXPLORER: ANIMAL ADVENTURES** NICK JR./PARAMOUNT 889984 (16.98)
10	NEW		**THE ROCKFORD FILES: SEASON TWO** UNIVERSAL STUDIOS 26472 (39.98)
11	NEW		**THIS IS AMERICA, CHARLIE BROWN** PARAMOUNT 040884 (19.98)
12	10	4	**BOSTON LEGAL: SEASON ONE** 20TH CENTURY FOX 2234113 (49.98)
13	10	4	**DEADWOOD: THE COMPLETE SECOND SEASON** HBO 92779 (99.98)
14	4	2	**NCIS: THE COMPLETE FIRST SEASON** CBS PARAMOUNT TELEVISION/PARAMOUNT 045364 (59.98)
15	5	2	**WILD WILD WEST - THE COMPLETE** PARAMOUNT 888164 (49.98)
16	NEW		**HOUSE M.D.: SEASON ONE** UNIVERSAL STUDIOS 26491 (59.98)
17	NEW		**FRASIER: THE COMPLETE EIGHTH SEASON** CBS PARAMOUNT TELEVISION/PARAMOUNT 047994 (49.98)
18	9	4	**WWE: WRESTLEMANIA 22** WWE/SONY BMG VIDEO 94540 (34.98)
19	6	2	**ENTOURAGE: THE COMPLETE FIRST & SECOND SEASONS** HBO 86295 (79.98)
20	RE-ENTRY		**THE OFFICE: SEASON ONE** NBC/UNIVERSAL STUDIOS 28506 (29.98)
21	NEW		**MEDIUM: THE COMPLETE FIRST SEASON** CBS PARAMOUNT TELEVISION/PARAMOUNT 070894 (54.98)
22	15	4	**M*A*S*H: SEASON TEN COLLECTOR'S EDITION** 20TH CENTURY FOX 2234140 (39.98)
23	14	3	**THE VENTURE BROS: SEASON 1** NEW LINE/WARNER 7526 (29.98)
24	RE-ENTRY		**LITTLE EINSTEINS: TEAM UP FOR ADVENTURE** WALT DISNEY/BUENA VISTA 49962 (19.98)
25	20	2	**24: SEASON TWO** 20TH CENTURY FOX 2007929 (69.98)

TOP VIDEO RENTALS

Provided by Home Essentials

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL/ DISTRIBUTING LABEL	RATING
1	NEW		#1 1 WK **16 BLOCKS** WARNER HOME VIDEO	PG-13
2	NEW		**THE PINK PANTHER** MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT	PG
3	2	2	**FIREWALL** WARNER HOME VIDEO	PG-13
4	1	2	**UNDERWORLD: EVOLUTION** SONY PICTURES HOME ENTERTAINMENT	R
5	3	2	**GLORY ROAD** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	PG
6	NEW		**AQUAMARINE** 20TH CENTURY FOX	PG
7	5	2	**RUNNING SCARED** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	R
8	4	3	**DATE MOVIE** 20TH CENTURY FOX	PG-13
9	5	4	**CHEAPER BY THE DOZEN 2** 20TH CENTURY FOX	PG
10	8	8	**RUMOR HAS IT...** WARNER HOME VIDEO	PG-13

Provided By Home Essentials. © 2006 Rentrack Corporation. All Rights Reserved.

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / MANUFACTURER	RATING
1	1	2	#1 2 WKS **PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES** ROCKSTAR GAMES	M
2	2	2	**PS2: CARS** THQ	E
3	3	3	**PS2: HITMAN: BLOOD MONEY** EIDOS	M
4	8	31	**PS2: NEED FOR SPEED: MOST WANTED** EA SPORTS	T
5	5	2	**XBOX: HITMAN: BLOOD MONEY** EIDOS	M
6	6	11	**PS2: KINGDOM HEARTS II** EA SPORTS	T
7	4	5	**PS2: X-MEN: THE OFFICIAL GAME** ACTIVISION	T
8	9	13	**PS2: THE GODFATHER** EA SPORTS	M
9	7	18	**PS2: BLACK** EA SPORTS	M
10	10	3	**PS2: JAWS: UNLEASHED** MAJESCO GAMES	M

SALES DATA COMPILED BY Nielsen SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

LAUNCH PAD

JUL 8 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT		#1 1 WK **DRAGONFORCE** SANCTUARY ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
2	NEW		**ALACRANES MUSICAL** UNIVISION 310830/UG (13.98) +	A Paso Firme	
2	3	3	**CARTEL** THE MILITIA GROUP/EPIC 83950/SONY MUSIC (18.98)	Chroma	
4	1	2	**REGINA SPEKTOR** SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
5	4	2	**KEB' MO'** ONE HAVEN/EPIC 77621/REO INK (15.98)	Suitcase	
6	9	4	**DJ LIL' CEE/TREVOR SIMPSON** ULTRA 141 (18.98)	Ultra.Weekend 2	
7	5	3	**DANIELLE PECK** BIG MACHINE 010160 (11.98)	Danielle Peck	
8	7	5	**KATIE MELUA** DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG (13.98)	Piece By Piece	
9	8	2	**JOAN SEBASTIAN** MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	
10	10	4	**VIC LATINO** THRIVEDANCE 90748/THRIVE (21.98)	ThriveMix 02	
11	11	3	**JULIETA VENEGAS** SONY BMG NORTE 83420 (14.98)	Limon Y Sal	
12	2	2	**BETWEEN THE BURIED AND ME** VICTORY 297 (13.98)	The Anatomy Of	
13	13	8	**DAN ZANES AND FRIENDS** FESTIVAL FIVE 008 (16.98)	Catch That Train!	
14	8	3	**DONAVON FRANKENREITER** LOST HIGHWAY 006402* (13.98)	Move By Yourself	
15	23	14	**HURT** CAPITOL 41737 (12.98)	Vol. 1	
16	14	2	**THE FUTUREHEADS** STARTIME 436/VAGRANT (13.98)	News And Tributes	
17	18	11	**AARON SHUST** BRASH 0077 (13.98)	Anything Worth Saying	
18	16	18	**EVANS BLUE** THE PULPIT 162585/HOLLYWOOD (17.98)	The Melody And The Energetic Nature Of Volume	
19	15	34	**IMOGEN HEAP** RCA VICTOR 72532 (17.98)	Speak For Yourself	
20	36	3	GREATEST GAINER **THE HUSH SOUND** DECAYDANCE 085/FUELED BY RAMEN (13.98)	Like Vines	
21	20	3	**DUELO** UNIVISION 310724/UG (12.98) +	Reflexiones Conflictivas	
22	19	19	**RAKIM & KEN-Y** PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestro Obra Maestra	
23	31	5	**HALIFAX** DRIVE THRU 83037 (11.98)	The Inevitability Of A Strange World	
24	29	11	**BISHOP G.E. PATTERSON & CONGREGATION** PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
25	26	13	**MONCHY & ALEXANDRA** J&N 50078/SONY BMG NORTE (16.98) @	Exitos Y Mas	
26	34	21	**CALLE 13** WHITE LION 98875/SONY BMG NORTE (15.98)	Calle 13	
27	NEW		**FRANK BLACK** BACK PORCH 55675 (19.98)	Fast Man Raider Man	
28	17	12	**SONYA KITCHELL** HEAR 0501/VELOUR (13.98)	Words Come Back To Me	
29	25	14	**URBAN MYSTIC** SOBE 49996/WARNER BROS. (13.98)	Ghetto Revelations: II	
30	24	9	**MARK HARRIS** INDIEPIC 83027/SONY MUSIC (18.98)	The Line Between The Two	
31	12	2	**ZAO** FERRET 068 (13.98) +	The Fear Is What Keeps Us Here.	
32	48	42	**AVENTURA** PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
33	21	9	**LEWIS BLACK** COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
34	RE-ENTRY		**DAMONE** ISLAND 006483/IDJMG (8.98)	Out Here All Night	
35	RE-ENTRY		**HOLLY BROOK** MACHINE SHOP 49298/WARNER BROS. (18.98)	Like Blood Like Honey	
36	33	11	**SAVING JANE** TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	
37	41	5	**DA MUZICIANZ** COLLIPARK 2800/TVT (17.98)	De Muzicianz	
38	RE-ENTRY		**THE ACADEMY IS...** FUELED BY RAMEN 271 (11.98)	Almost Here	
39	32	12	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1940 (18.98)	Antologia De Un Rey Vol. 2	
40	37	3	**ALEXI MURDOCH** ZERO SUMMER 85400/RAZOR & TIE (16.98)	Time Without Consequence	
41	35	4	**PEEPING TOM** IPECAC 77 (16.98)	Peeping Tom	
42	47	46	**ANA GABRIEL** SONY BMG NORTE 85902 (15.98)	Historia De Una Reina	
43	44	8	**GOMEZ** ATO 21547 (13.98)	How We Operate	
44	38	4	**LES CLAYPOOL** FRAWN SONG 0011 (15.98)	Of Whales And Woe	
45	40	2	**GLORIA TREVI** UNIVISION 370879/UG (16.98 CD/DVD) +	La Trayectoria	
46	RE-ENTRY		**RED** ESSENTIAL 10807 (12.98)	End Of Silence	
47	45	8	**LA OREJA DE VAN GOGH** SONY BMG NORTE 79923 (18.98) +	Guapa	
48	NEW		**THE CLARKS** KING MOUSE 016/HIGH WIRE (15.98)	Still Live	
49	NEW		**NORMAN HUTCHINS** JDI 1270 (17.98)	Where I Long To Be	
50	46	5	**THE BOUNCING SOULS** EPITAPH 86808 (13.98)	Gold Record	

BREAKING & ENTERING

Appearances on "Good Morning America," "Live With Regis and Kelly" and VH1 play help British vocalist Corinne Bailey Rae enter The Billboard 200 at No. 17. Strong sales at the Starbucks chain aided her triumphant U.S. start. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON .com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX™

JUL 8 2006

Chart Codes: CS (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Songs) and **RBH** (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position

4 MINUTES (Grindtime, BMI/First Avenue, PRS/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kenokey Music, ASCAP/Christopher Mathew, BMI/Hitco Music, BMI/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Underdog East Songs, BMI/Universal, ASCAP/Anthony Nance Muzik, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP), HL, RBH 42
8TH OF NOVEMBER (Big Love, BMI/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 28

A

ABRAZAME (Sony/ATV Latin, BMI) LT 33
ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 25
THE ADVENTURE (Fun With Goats, ASCAP/Universal, ASCAP), HL, H100 75, POP 64
AIN'T GON LET UP (Da Great, ASCAP) RBH 70
AIN'T MY DAY TO CARE (Midas Magic, ASCAP/Fly Mason Music, SESAC/Angelmalou Music, SESAC/4T4 Music, SESAC/Pacific Wind, SESAC) CS 56
AIN'T NO OTHER MAN (Xtina Music, BMI/Careers-BMG, BMI/Gifted Pearl Music, ASCAP/Works Of Mart, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Tricia Sounds Music, ASCAP/Iza Music, BMI/The Clyde Otis Music Group, ASCAP), WBM, H100 9, POP 6
AIN'T WHAT IT USED TO BE (Mosaic Music, BMI/Sony/ATV Tree, BMI/Glitterfish, BMI/Buna Boy, BMI), HL, CS 36
ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BMI) LT 17
ALIADO DEL TIEMPO (Three Sound, BMI) LT 6
AND SHE SAID... (Lookieluke Songs, ASCAP/Valleys Publishing, SESAC) POP 81
ANGELITO (Crown P, BMI/Sebastian, BMI) H100 98, LT 2
ANIMAL I HAVE BECOME (EMI April, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMI/Blast The Scene, BMI) HL, H100 60, POP 60

B

BACK AND FORTH (Magic Eye Muzik, BMI) RBH 58
BACK LIKE THAT (Rich Kid, BMI/Starks, BMI/Nahlist, BMI/Super Sayin Publishing, BMI/Zomba Songs, BMI/Stone Diamond Music, BMI/EMI Blackwood, BMI/Lil Lu Lu Publishing, BMI), HL/WBM, RBH 49
BAD DAY (Song 6 Music, BMI) H100 16, POP 19
BEEP (will.i.am, BMI/K'Stuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/Cherry River, BMI), HL/WBM, POP 56
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 53
BEST OF BOTH WORLDS (Seven Peaks Music, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP) POP 86
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, H100 49, POP 40, RBH 22
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC), HL, H100 30, POP 30
BLOW THE WHISTLE (Zomba Songs, BMI/T. Shaw, BMI/Songs Of TVT, BMI/EMI Blackwood, BMI/8th Grade Music Publishing, BMI/Swizole Music, BMI/C'Amore Music, BMI/Me & Marq Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL/WBM, RBH 75
BOJANGLES (Songs Of TVT, BMI/Marimbero Music, ASCAP/BMG Songs, ASCAP), WBM, RBH 96
BOSSY (Issy & Nemo Tunes, ASCAP/Levegas Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BMI/T. Shaw, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI Blackwood, BMI/Lost Poet Music, BMI), HL/WBM, H100 26, POP 32, RBH 14
BRAND NEW GIRLFRIEND (EMI Blackwood, BMI/Shane Minor, BMI/3 Ring Circus, BMI/Songs Of Windswept Pacific, BMI/Jeffrey Steele, BMI), HL, CS 19, H100 91
BREATHE (2 AM) (AnniBonnaMusic, ASCAP) H100 51, POP 35
BRING IT ON HOME (Warner-Tamerlane, BMI/Sell The Cow, BMI/WB, ASCAP/Bleck, ASCAP/Bloom, ASCAP), WBM, CS 12, H100 78
BUILDING BRIDGES (Drunk Monkey, BMI/Bug, BMI/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP/Criterion, ASCAP), WBM, CS 24
BUMPIN MY MUSIC (Ray Cash Musik, ASCAP/Cyphercleff Music, ASCAP/EMI April, ASCAP/Brad Jordan, ASCAP/BB The Skee The Chump, ASCAP/Ruthless Attack Muzick, ASCAP/Reach Global Songs, BMI/Songs Of Universal, BMI/Ain't Nuthin Goin' On But Funking, ASCAP/WB, ASCAP), HL, RBH 94
BUTTONS (Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4, ASCAP/She Rights Music, BMI/My Own Chit Music, BMI/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 19, POP 14

C

CAILE (Sony/ATV Discos, ASCAP) LT 4
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoosierdrama, ASCAP/WB, ASCAP/Rich Texan, ASCAP), HL/WBM, CS 40
CALL ME CRAZY (Copyright Control), WBM, CS 55
CALL ON ME (Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basajamba, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flyte Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal, ASCAP), HL, H100 73, POP 74, RBH 23
CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilicious Music, ASCAP), HL/WBM, RBH 65
CAN'T LET GO (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 97, RBH 19
CHA CHA (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Musichelo, BMI/Maximo Aguirre, BMI/Linkser, BMI) LT 34
CHASING CARS (Big Life, BMI) H100 82, POP 57
CHEVY RIDIN' HIGH (Zomba Songs, BMI/Dade Co. Project Music, BMI/3 Blunts Lite At Once, ASCAP/First N' Gold, BMI/Warner-Tamerlane, BMI), WBM, RBH 86
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Dem Drawz Muzik, BMI/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC) RBH 66
COALMINE (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Harbinism.com, SESAC/ICG, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 38
COMING UNDONE (Zomba Songs, BMI/Fieldysnuttz, BMI/Musik Munk, BMI/Stratospherícyoness, BMI/Careers-BMG, BMI/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Graham Edwards Songs, ASCAP), WBM, H100 79, POP 73
COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 10
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nuyorican, BMI/Warner-Tamerlane, BMI/Shakim Baker, BMI/Air Control, ASCAP), HL/WBM, POP 91
CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BMI/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 5, POP 8, RBH 56
CRAZY BITCH (Famous, ASCAP), HL, H100 61, POP 55
CROWDED (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugalion Music, ASCAP), HL, H100 99, POP 45
CUANDO BAILA REGGAETON (El Abayarde, ASCAP/Blue Kraft Music, BMI/Victor Cabreras, BMI) LT 49
CUANTO TENGO QUE ESPERAR (Luar, ASCAP/Copyright Control) LT 46

D

DANI CALIFORNIA (Moebetoblame, BMI) H100 15, POP 22
DEJALE CAER TO' EL PESO (Universal-Musica Unica, BMI/Universal Musica, ASCAP) LT 35
DEJA VU (EMI Blackwood, BMI/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23, 000 Music, BMI/Yoga Flames Music, BMI/Janice Combs Publishing, BMI/EMI April, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rodney Jerkins Production, BMI), HL, H100 37, POP 37, RBH 9
DETALLES (EMI Blackwood, BMI) LT 39
DETRAS DE LA PUERTA (Arpa, BMI) LT 48
D-GIRL (DOPEGIRL) (Kakeni Music, ASCAP/Beats Me Publishing, ASCAP/Zomba Enterprises, ASCAP/Pimp My Pen International, ASCAP/Ruthless Attack Muzick, ASCAP), WBM, RBH 99
DIGANLE (San Antonio, BMI) LT 15
DJ PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 65, RBH 10
DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrysalis Music, ASCAP), HL, H100 3, POP 3
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI/Bungalo Made Music, ASCAP/Morenita Publishing, ASCAP), HL, H100 41, POP 29
DO IT TO IT (Publishing Designee, BMI/Rags II Richard Music, BMI/Uncle Wilmese Music, ASCAP/How Ya Luv Dat Music, ASCAP) H100 22, POP 31, RBH 13
DON'T FORGET TO REMEMBER ME (WZ2 Songs, BMI/EMI Blackwood, BMI/Didn't Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 4, H100 54
DO WE STILL (Carolina Blue Sky Music, BMI/John's Island, BMI/Bayou Boy, BMI) CS 51
DOWN (Mafer, ASCAP) LT 3
DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dirkpit, BMI/Greatergoodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 20
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 92

E

ENOUGH CRYIN (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 45, RBH 5
ENTOURAGE (Mr. Grandberry O's Music, SESAC/E. Hudson Music, BMI/Ddre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC) RBH 59
ESTE CORAZON (EMI April, ASCAP) LT 19
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP) LT 29
EVER THE SAME (U Rule Music, ASACP/EMI April, ASCAP), HL, POP 92
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL, CS 8, H100 67
EVERYTIME WE TOUCH (Mambo Musikverlags-nu. Produktionsges. M.B.H./Ridge Music, BMI/Sounds Of Jupiter Music, BMI) H100 46

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), HL, CS 27
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BMI/Greenhorse Music, BMI/Comman, ASCAP/Drum Groove, SESAC), HL, CS 25
FEELS SO GOOD (Remyniscе Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI), WBM, RBH 27
FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/West Moraine, ASCAP/Welk, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WBM, CS 30
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 33
FLY LIKE A BIRD (Rye Songs, BMI/Songs Of Universal, BMI/EMI April, ASCAP/Minneapolis Guys Music, ASCAP/Jl Branda Music Works, ASCAP), HL, RBH 28
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMI/Sony/ATV Timber, SESAC/Turtle Victory, SESAC), HL, POP 46
FREEZE (EMI April, ASCAP/LL Cool J, ASCAP/Lyfe In, ASCAP), HL, RBH 74
FRIKITONA (UBO, ASCAP) LT 45

G

GALLERY (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Songs, BMI/EMI April, ASCAP), HL/WBM, POP 65
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixation, ASCAP) CS 45
GETTIN' SOME (Zomba Songs, BMI/Zomba Enterprises, ASCAP), WBM, H100 62, POP 85, RBH 30
GHETTO STORY (EMI Blackwood, BMI/Madhouse, BMI) RBH 32
GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI) H100 21, POP 26, RBH 11
GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMI), WBM, POP 90
GIRL NEXT DOOR (Tosha Music, ASCAP/Shapiro Bernstein & Co., ASCAP/Painted Desert, BMI/Totally Awesome Music, BMI) H100 89, POP 54
GIVE IT AWAY (Run Slow Music, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Mr. Bubba, BMI/EMI Blackwood, BMI), HL, CS 34
GO AHEAD (Street Certified Publishing, BMI/Trap House Publishing, BMI) RBH 69
GOD ONLY CRIES (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Cherry Blossom, SESAC/The Bigger They Are, SESAC) CS 37
GOD'S GIFT (Avonah, ASCAP/WB, ASCAP), WBM, RBH 57
GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BMI/Uncle Wilmese Music, ASCAP), HL, RBH 29
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/AvaRu Music, SESAC/Multisongs BMG, SESAC) CS 42
GRILL EM (Writers Block, ASCAP/Biza Publishing, SESAC) RBH 88

H

HANGING ON (Sony/ATV Tunes, ASCAP/Chey Music, ASCAP/Under Zenith Music, SOCAN/Neverwouldhavethought Music, SOCAN/Sony/ATV Canada, SOCAN), HL, H100 86, POP 59
HATE ME (Paris On Paper Publishing, ASCAP) H100 52, POP 41
HEAT IT UP (Soar Loser Music, BMI/ColliPark Music, BMI/EMI Blackwood, BMI/Soloman Anderson Publishing Designee, ASCAP), HL, RBH 89
HERE WE GO YO (Gold Star, BMI/Carter Boys Publishing, ASCAP/Mas Flow, BMI/Universal Musica, ASCAP/Rompediscoleca, BMI) LT 22
HIGH (EMI Blackwood, BMI/WB, ASCAP), HL/WBM, POP 96
HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass Music, BMI/The Caramel House, BMI/Ensign Music, BMI/Lanfranco Music, ASCAP/Samalea Songs, ASCAP/Nelia Music, ASCAP/JNR Music Publishing, ASCAP), HL, H100 2, LT 1, POP 2
HMM HMM (Springvale Music Publishing, ASCAP/150 Lafayett Music, ASCAP/Songs Of Universal PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 31
HOLLA AT ME (Marimbero Music, ASCAP/BMG Songs, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/First N' Gold, BMI/3 Blunts Lite At Once, ASCAP/Money Mack, BMI/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Shakim Baker, BMI/Bambaatta, BMI), WBM, H100 83, POP 82, RBH 48
HOW 'BOUT YOU (Sony/ATV Tree, BMI/Copyright Control), HL, CS 17
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 77, POP 58
HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N' Gold, BMI/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMI/Warner-Tamerlane, BMI/Young Jeezy Music, BMI/EMI Blackwood, BMI/Carter Boys Publishing, ASCAP), HL, H100 88, RBH 16

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Wathe Music Publishing, ASCAP), HL, RBH 32
I CAN'T UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI/Warning Danger, BMI), WBM, CS 18, H100 93
I DARE YOU (Driven By Music, BMI/EMI Blackwood, BMI/Lithiumglass Music, ASCAP/EMI April, ASCAP/Big Ant Music, ASCAP/Universal, ASCAP), HL, POP 69
I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP/I Want To Hold Your Songs, BMI/Major Bob, ASCAP), WBM, CS 35
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whaddayadel, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BergBrain, ASCAP) CS 7, H100 63
I KNOW YOU SEE IT (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk, ASCAP/Basement Funk South, ASCAP/Diamoncut Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BMI/Azuria Music, BMI) RBH 46
I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL, CS 57
I LOVE MY B**** (T'Ziah's Music, BMI/Ensign Music, BMI/will.i.am, BMI/Broke Spoke And Gone Publishing, ASCAP), HL, H100 48, POP 61, RBH 25
I LOVE YOU (Next Selection, ASCAP/Mottola, ASCAP/Aspen Songs, ASCAP/Latif Music Publishing, ASCAP/Sally Ruth Ester Publishing, ASCAP/Granny Man Publishing, BMI) RBH 44
I'M GONNA BE (WB, ASCAP/Checkman, BMI/Tyme 4 Flytes, BMI), WBM, RBH 47
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMI/Warner-Tamerlane, BMI/2 Playas Publishing, BMI/Who Is Mike Jones Music, BMI), WBM, POP 93
IMPOSSIBLE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Almo Music, ASCAP/Stayin High Music, ASCAP/BMG Songs, ASCAP/BMG Music Publishing, MCPS), HL, RBH 62
INGRATITUD (TN Ediciones, BMI) LT 26
IN MY MIND (Combustion, BMI/Songs Of Windswept Pacific, BMI/Wang Out, BMI/Sony/ATV Songs, BMI), HL, RBH 41
INSENSIBLE A TI (ME PONE A MIL) (Universal Music Mexico, S.A./Universal-Musica Unica, BMI) LT 23
IN TERMS OF LOVE (Emerto, ASCAP/Gehrig Music, ASCAP/Carol Vincent And Associates, SESAC) CS 41
I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 36
IS IT ANY WONDER? (BMG, PRS) H100 81, POP 63
IT'S GOIN' DOWN (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Reginars Son Music, ASCAP/Dienahmar Music, ASCAP/EMI April, ASCAP), HL, H100 4, POP 17, RBH 1
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 17, POP 12

J

JIGGLE IT (Copyright Control) RBH 91
JUST CAME HERE TO CHILL (No Quincydence Music Publishing, BMI/October 12th, ASCAP/Hitco South, ASCAP), WBM, RBH 37

K

KICK PUSH (1st & 15th Publishing, ASCAP/BMG Songs, ASCAP), WBM, H100 96, POP 84, RBH 67
KILL ME HOW (WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMI), WBM, CS 47

L

LA BOTELLA (BMG Songs, ASCAP) LT 28
LAST DAY OF MY LIFE (Phylvester, ASCAP/Mission Valley, ASCAP) CS 3, H100 53
LEAN WIT IT, ROCK WIT IT (EMI April, ASCAP/Slide That Music, ASCAP/Honeys Baby Boy Music, ASCAP/Parlae DFB Publishing, ASCAP/Jamall Willingham Publishing, ASCAP), HL, H100 50, POP 48, RBH 50
LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BMI/Songs Of R. Joseph, ASCAP), HL/WBM, CS 16, H100 58, POP 68
LET U GO (Weencopter Music, ASCAP/Maratone AB, STIM/Kasz Money Publishing, ASCAP) H100 69, POP 34
LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Ballad Boy, BMI/ICG, BMI), HL, CS 10, H100 74
LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WBM, CS 49, H100 10, POP 11
A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME (Chicago X Softcore, BMI) POP 69
A LITTLE TOO LATE (Tokeco Tunes, BMI/Florida Room, BMI/Sony/ATV Acuff Rose, BMI/Unwound, BMI), HL, CS 6, H100 59
LIVE TO LOVE ANOTHER DAY (Coburn, BMI/Guitar Monkey, BMI/Brand New Sky, ASCAP/Right Bank Music, ASCAP) CS 59
LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack, BMI/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breree, ASCAP/Freddie Dee, BMI), WBM, RBH 17
LO QUE SON LAS COSAS (Don Cat, ASCAP/Brehm, ASCAP) LT 16
LORD GIVE ME A SIGN (Boomer X, ASCAP/Universal, ASCAP/Dead Game Publishing, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, RBH 81
LOVE SONG (EMI Blackwood, BMI/Shanica Jones Publishing Designee, BMI/Dotosho Music, BMI), HL, RBH 53
LOVE YOU (EMI Blackwood, BMI/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BMI/Forrest Hills Music, BMI), HL, CS 43
THE LUCKY ONE (Sony/ATV Tree, BMI/Sony/ATV Songs, BMI/JohnnyO Music, BMI), HL, CS 33

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 5
MAKEDAMNSURE (I Feel Like I'm Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 71, POP 53
MARGARITA (Sleepy's Kidz Music, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raynchaser, BMI/Gnat Booty, ASCAP/Chrysalis Music, ASCAP), HL/WBM, RBH 73
MAS ALLA DEL SOL (Edimusa, ASCAP) LT 7
ME AND MY GANG (Jeffrey Steele, BMI/Almo Music, ASCAP/Multintone Music, ASCAP/Breaking New Ground Publishing, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 11, H100 56, POP 71
ME TIME (ECAF Music, BMI/Tom's Kid Music, BMI/Hypekeez Muzik, ASCAP) RBH 60
ME & U (Next Selection, ASCAP/Mottola, ASCAP) H100 6, LT 38, POP 7, RBH 7
ME VOY (EMI Blackwood, BMI/Manzano, BMI) LT 12
MIGHTY "O" (We Don't Play Even When We Playin', BMI/Chrysalis Songs, BMI/Misquito Puss, ASCAP/Dwadsnibbor Music, BMI/EMI Mills, ASCAP/Hi-De-Ho Man Music, ASCAP), HL, RBH 34
MISS MURDER (Ex Noctem Nacimur Music, BMI) H100 32, POP 33
MOUNTAINS (Loremoma Music, BMI/Black To Black Songs, BMI/Patrick Stuart Music, BMI/Lyrical Mile Music, BMI) CS 46
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 27, POP 18
MR. ME TOO (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/GeMarc, ASCAP/Terradome, ASCAP/EMI April, ASCAP), HL, RBH 71
MS. NEW BOOTY (Soar Loser Music, BMI/EMI Blackwood, BMI/ColliPark Music, BMI/Da Crippler Music, BMI/EWC Music, BMI), HL, H100 33, POP 28
MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) LT 31
MUNECA DE TRAPO (Sony/ATV Discos, ASCAP) LT 21

N

NEW STRINGS (Sony/ATV Tree, BMI/Nashville Star, BMI), HL, CS 32
NO ES BRUJERIA (Copyright Control) LT 44
NO ES UNA NOVELA (Juan & Nelson, ASCAP) LT 40
NO, NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP) LT 30
NOTHIN' BUT A LOVE THANG (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Pickwick Landing, ASCAP/Music Of Stage Three, BMI), HL, CS 48
NOT READY TO MAKE NICE (Woolly Puddin', BMI/Scrapin' Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 64, POP 44
NO WORDS (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 54
NUESTRO AMOR SE HA VUELTO AYER (Maximo Aguirre, BMI/The Fly And The Bee, ASCAP) LT 9
NUMBER ONE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 63

O

ON AGAIN TONIGHT (Warner-Tamerlane, BMI/Murrah, BMI/Texabama Music, BMI/Katank Music, BMI/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 31
ONE (U2, ASCAP/WB, ASCAP/Universal-PolyGram International, ASCAP), WBM, POP 94
ONE SECOND CHANCE (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP), HL, CS 60
ONE WING IN THE FIRE (Malaco, BMI/Music Of Stage Three, BMI) CS 54
THE ONE YOU NEED (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMI), HL, RBH 93
OOH WEE (Alla Rose Music, BMI/American League Music, BMI/Julie Moosekick, BMI) RBH 35
OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 13, POP 10

P

PAM PAM (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 41
PARA QUE REGRESES (Maximo Aguirre, BMI) LT 42
PENSANDO EN TI (SoulSick Muzik, BMI/Amaya-Sophia, ASCAP/Figtunes, ASCAP/Quinnsizemusic, ASCAP/Jumping Bean, BMI) LT 24
PICK IT UP (Ophir Music Publishing, BMI) RBH 87
POP MY TRUNK (Drunk People Publishing, BMI) RBH 80
PRETTY BABY (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Demonte's Music Publishing, BMI/Paradise Forever Music, BMI/Warner-Tamerlane, BMI), HL, RBH 51
PROMISCUOUS (Nelstar, SOCAN/Virginia Beach, ASCAP/WBM, SESAC/Danja Handz Muzik, SESAC/Stix I'm Stoned, ASCAP/EMI April, ASCAP), HL/WBM, H100 1, POP 1, RBH 64
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Kurstin Music, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/S.M.Y., ASCAP/EMI Blackwood, BMI/Southern Oscillations Music, BMI/Jobete Music, ASCAP), HL, POP 75
PULLIN' ME BACK (Basajamba, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Universal-MCA, ASCAP/Air Control, ASCAP), HL, H100 72, RBH 26

Q

QUE LASTIMA (EMI April, ASCAP) LT 14
QUE ME ALCANCE LA VIDA (Sony/ATV Discos, ASCAP) LT 27

R

REAL GONE (Wonderland Music Company, BMI/Pixar Music, BMI/Walt Disney, ASCAP/Pixar Talking Pictures, ASCAP), WBM, POP 76
THE REAL THING (K'Stuff, BMI/ArtHouse, BMI/White Pearl Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, H100 100, POP 77
REGRETS (Richard Flemming, BMI/Songs Of Hamstein Cumberland, BMI) RBH 77
REMEMBER (Drumatik, ASCAP/Rensco Music, BMI) RBH 97
RIDIN' (Chamillitary Camp Music, ASCAP/Universal, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leathaface Music, ASCAP/Skillz For Skillz And Play Musik, ASCAP), HL, H100 7, POP 4, RBH 12
RIDIN' RIMS (Slide That Music, ASCAP/EMI April, ASCAP/Juve Juice Publishing, BMI/Hold That Music, BMI/Dem Franchize Boyz, ASCAP/EMI Blackwood, BMI), HL, H100 90, POP 95, RBH 40
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft Music, BMI) POP 70

S

SAVIN' ME (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 28, POP 24
SAY (Fifty-Six Hope Road, ASCAP/Fairwood Music USA, ASCAP/Blue Mountain Music, PRS/Pinky Phat Phat, BMI/BMG-Careers, BMI/L.I.T.E. Recording Studios, ASCAP), WBM, RBH 76
SAY I (Dade Co. Project Music, BMI/Zomba Songs, BMI/Nappy Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMI/Cotillion Music, BMI/EMI Blackwood, BMI), HL/WBM, H100 94, POP 72, RBH 90
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMI/Gold Watch, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 13, H100 70, POP 87
S.E.X. (Lyfe In, ASCAP) RBH 38
SEXY LOVE (Super Sayin Publishing, BMI/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 66, POP 96, RBH 24
SHAKE THAT (Shroom Shady Music, BMI/Resto World Music, ASCAP/Dirty Steves Music, BMI/Nate Dogg, BMI/Reach Global Songs, BMI) POP 49
SHINE (EMI April, ASCAP/Flyte Tyme Tunes, ASCAP/Bernard's Other Music, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 43
SHOULDER LEAN (Cordale Quinn Publishing, BMI/D'Juan Hart Publishing, BMI/Crown Club Publishing, BMI/Warner-Tamerlane, BMI), WBM, H100 68, RBH 8
SINGLE (EMI Blackwood, BMI/In-Genius Songs, BMI/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 57, POP 38
SISTER (Mr. Mall Music, ASCAP/Cutta Music, BMI/Ajaca Music, ASCAP) RBH 18
SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 9, H100 80
SNAP YO FINGERS (White Rhino, BMI/E-40, BMI/Zomba Songs, BMI/Drugstore, ASCAP), WBM, H100 11, POP 25, RBH 3
SOLDIER SONG (Greenehits Publishing, ASCAP/Hannabu Publishing, ASCAP/Danger Times Publishing, ASCAP/Weidner Block Publishing, BMI) RBH 82
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 14, H100 85
SOS (Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Here's Lookin' At You Kidd Music, BMI/Reach Global Songs, BMI) H100 20, POP 13
SO SICK (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, POP 83
SO WHAT (Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Notting Hill Music, BMI/2415 Publishing, BMI/Kuntry Slim Publishing, BMI/Ced Keyz Music, ASCAP/Ishmoot Music, BMI/Royalty Rightings, ASCAP/Universal, ASCAP), HL/WBM, H100 12, POP 21, RBH 4
STARS ARE BLIND (Fernando Garibay Music, ASCAP/V2 Music Publishing, BMI/Sony/ATV Songs, BMI/Zelett Music, ASCAP), HL, H100 18, POP 15
STAY WITH YOU (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL, H100 76, POP 67
STEADY, AS SHE GOES (Chrysalis Music, ASCAP/Third String Tunes, BMI), HL, H100 87, POP 97
STUNTIN' LIKE MY DADDY (Young Money Publishing, BMI/Warner-Tamerlane, BMI/Money Mack, BMI), WBM, RBH 72
STUPID GIRLS (EMI Blackwood, BMI/P!nk Inside Publishing, BMI/Sony/ATV Songs, BMI/Turtle Victory, SESAC/WB, ASCAP/Fishead Music, STIM), HL/WBM, POP 100
SUMMERTIME (EMI Blackwood, BMI/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BMI), HL, CS 1, H100 34, POP 51
SUNSHINE AND SUMMERTIME (WB, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI/Steel Wheels, BMI), WBM, CS 26
SWING (EMI April, ASCAP/Sea Gayle Music, ASCAP), HL, CS 29, H100 95, POP 99
SYMPHONY OF BROTHERHOOD (Songs Of Universal, BMI), HL, RBH 83

T

TAKE CARE OF U (Shanice 4 U Music, ASCAP/Smothered And Covered Music, ASCAP/Fat Frequencies, ASCAP/Happypoppamuzic, ASCAP/Ommie Music, ASCAP/Ookiemaye Music, ASCAP) RBH 78
TAKIN' IT TO THE STREETS (Turnpin Tunes, ASCAP/Woxen, ASCAP) H100 92, POP 66
TE COMPRO (Arpa, BMI) LT 18
TE EXTRANO (SGZ, ASCAP) LT 43
TE HAGO EL AMOR (Copyright Control) LT 50
TELL 'EM WHAT THEY WANNA HEAR (Klott Publishing, ASCAP/Crown Club Publishing, BMI/D'Juan Hart Publishing, BMI/Unforgettable Music, PRS/Perfect Songs Limited, PRS) RBH 85
TELL ME WHEN TO GO (Lil Jizzel Music Publishing, BMI/Heavy On The Grind Entergament Publishing, BMI/Keak Da Sneak Publishing Designee, BMI/WB, ASCAP/Lil Jon 00017 Music, BMI/Songs Of TVT, BMI/Rabasse, ASCAP/Warner Chappell, PRS), WBM, RBH 95
TEMPERATURE (Dutty Rock, PRS/EMI April, ASCAP/Jencone-Snowcone Music, ASCAP/STB Music, ASCAP), HL, H100 23, LT 32, POP 20
TENNESSEE GIRL (Sony/ATV Tree, BMI/Love Monkey, BMI/Big Loud Shirt Industries, ASCAP), HL, CS 52
THAT GIRL IS A COWBOY (Major Bob, ASCAP/EMI Blackwood, BMI/First Wind Music, BMI/Batelyn Bug, BMI/New Songs Of Sea Gayle Music, ASCAP/No Fences, ASCAP), HL/WBM, CS 44
THAT'S HOW THEY DO IT IN DIXIE (That Little House, ASCAP/Words & Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 39
A TI (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 37
TIM MCGRAW (Sony/ ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Songs, BMI/Taylor Swift Music, BMI) CS 58
TORN (Hotteathanu, ASCAP/Noontime, ASCAP/LaToya Music, ASCAP/October Eighth, BMI/Warner-Tamerlane, BMI), WBM, H100 31, RBH 2
TOUCH IT (T'Ziah's Music, BMI/Ensign Music, BMI/Songs Of Universal, BMI/Monza Ronza, SESAC/Universal Tunes, SESAC), HL, POP 78
TU NOMBRE EN MAYUSCULAS (WB, ASCAP) LT 47

U

U AND DAT (Heavy On The Grind Entergament Publishing, BMI/Lil Jizzel Music Publishing, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Flippin Dope Muzik, BMI/Nappy Boy Publishing, BMI), HL, H100 39, POP 52, RBH 39
UNA CANCION QUE TE ENAMORE (Deep Sea Music, BMI/Universal-Musica Unica, BMI/Songs Of Castillo, BMI) LT 13
UN BESO (Premium Latin, ASCAP) LT 11
UNBROKEN GROUND (EMI April, ASCAP/Chief Black Cloud, ASCAP/House Of Fame, ASCAP/Hope-N-Cal, BMI/Pick Them Maters, BMI/Cal IV, ASCAP/Fame, BMI), HL, CS 50
UNFAITHFUL (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 8, POP 5, RBH 68
UNO Y UNO ES IGUAL A TRES (WB, ASCAP/Guarura, ASCAP) LT 36
UNPREDICTABLE (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Ludacris Music Publishing, ASCAP/Nettwerk Tunes, BMI/Universal, ASCAP/Soam1Music, BMI/Jimipub, BMI), HL, RBH 45
UNWRITTEN (EMI Blackwood, BMI/Gator Baby, BMI/WSRJ Music, ASCAP), HL, H100 25, POP 23
UPSIDE DOWN (Bubble Toes, ASCAP/Universal, ASCAP), HL, POP 62

V

VOLVERTE A AMAR (EMI April, ASCAP) LT 8
VOY A LLORAR POR TI (Seg Son, BMI) LT 20

W

WALK AWAY (Neverwouldhavethought Music, SOCAN/Smelly Songs, ASCAP/K'Stuff, BMI/ArtHouse, BMI/EMI April, ASCAP/Copyright Control), HL/WBM, H100 35, POP 27
WANNA LOVE YOU GIRL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/I Like Em Thicke, ASCAP), HL, RBH 79
WANTED DEAD OR ALIVE (Bon Jovi, ASCAP/Universal-PolyGram International, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 80
WHAT HURTS THE MOST (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Almo Music, ASCAP), HL, H100 42, POP 39
WHAT'S HAPPENIN' (EMI Blackwood, BMI/Broka Music, BMI), HL, RBH 100
WHAT'S LEFT OF ME (Ikenator Music, ASCAP/Right Bank Music, ASCAP/My Getaway Driver, ASCAP/Rodlits Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou Music, ASCAP), HL, H100 24, POP 16
WHAT THE LICK READ? (Big Scale Entertainment Publishing, BMI) RBH 98
WHAT YOU KNOW (Crown Club Publishing, BMI/Toomstone Publishing, BMI/Warner-Tamerlane, BMI/BMG Songs, ASCAP/Careers-BMG, BMI/WB, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 36, POP 42, RBH 20
WHEN THE STARS GO BLUE (Bug, BMI/Barland, BMI), WBM, CS 5, H100 40, POP 50
WHEN YOU GONNA (GIVE IT UP TO ME) (Dutty Rock, PRS/EMI April, ASCAP/Jigzag Music, ASCAP/Talan, ASCAP/Greensleeves, PRS/Livingsting, ASCAP), HL, H100 43, POP 36, RBH 21
WHEN YOU'RE MAD (Super Sayin Publishing, BMI/Zomba Enterprises, ASCAP/N. 22nd Publishing, ASCAP/1996 Music Lane, ASCAP), WBM, H100 55, POP 79, RBH 15
WHERE'D YOU GO (Fort Minor Music, BMI/Zomba Songs, BMI), WBM, H100 14, POP 9
WHO SAYS YOU CAN'T GO HOME (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 44, POP 43
WHY (WB, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI), WBM, CS 15, H100 84
WHY, WHY, WHY (Universal, ASCAP/Off My Rocker, ASCAP/Sony/ATV Tree, BMI/Gold Watch, BMI/NEZ, BMI), HL, CS 21
WHY YOU WANNA (Club Crown Publishing, BMI/Crumb Snatchaz Music, ASCAP/Universal-PolyGram International, ASCAP/New Kids In Yoshimoto, JASRAC/WB, ASCAP/Zomba Enterprises, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 29, POP 47, RBH 6
THE WORLD (Didn't Have To Be Music, ASCAP/EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Hold Jack, BMI/Music Of Stage Three, BMI), HL, CS 2, H100 47, POP 88
WORLD WIDE (V.I.P.) (Vibant Music Publishing, BMI/Sam Jones Music, BMI) RBH 84
WOULD YOU GO WITH ME (Sony/ATV Tree, BMI/All Mighty Dog Music, BMI/Travelin' Arkansawyer, BMI/City Wolf, BMI), HL, CS 23

Y

YEE HAW (Shitake Man, BMI/Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI), HL, CS 22
YESTERDAY (EMI April, ASCAP/Well Ink Red Music, ASCAP/That's Plum Song, ASCAP/It's Tea Tyme, ASCAP), HL, RBH 61
YOU (Zomba Songs, BMI/Ahmad's World, ASCAP/Terry's B.S. Music, ASCAP), WBM, RBH 55
YOU'RE BEAUTIFUL (EMI Blackwood, BMI/Bucks, BMI/David Platz, BMI/Universal-Songs Of PolyGram International, BMI), HL, H100 38

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL TALENT & TOURING GUIDE:

The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. $139

INTERNATIONAL AUDARENA GUIDE:

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. $99

MUSICIAN'S GUIDE TO TOURING & PROMOTION:

Today's working musician's guide to clubs, tape disc services, A&R, music services, industry web sites and more with over 6,700 listings. $15.95 (Shipping included) $18.95 overseas

INTERNATIONAL BUYER'S GUIDE:

Jam-packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $179

RECORD RETAILING DIRECTORY:

The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use. $215



BY MAIL: Send payment plus $9.95 S&H ($14.95 Canada/$24.95 international orders) with this ad to: Billboard Directories, P.O. Box 15158, North Hollywood, CA 91615-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on CD ROM or mailing labels, for info. email: mwiesner@vnubuspubs.com
For advertising opportunities, call 800-223-7524 or email jsarrette@billboard.com

Order online:
www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

A6DFULL8

Billboard

MARKETPLACE

For ad placement write to classifieds@billboard.com or call 800-223-7524

DUPLICATION/REPLICATION

OUR PRICES NUKE THE COMPETITION

BARE BONES PRICES

Odds On Blow-Out Discounts!

Includes on-disc printing, full-color printed booklet, barcode and cello wrapping.

100 CDs	250 CDs	500 CDs	1,000 CDs	2,500 CDs
$299	$499	$699	$1,099	$1,999

Odds On cd dvd manufacturing
14 Sunset Way
Henderson, NV 89014
www.OddsOnRecording.com

Toll-Free 877-ODDS ON 1

CDs • DVDs • SHAPED DISCS • SPECIALTY PACKAGING • CASSETTES

NEED CDs? THE CHOICE IS CRYSTALCLEAR DISC AND TAPE

CHECK OUT OUR CURRENT SPECIALS!

1000 CDs • $999 COMPLETE WITH 4 PANEL J-CARD

1000 PROMO CD PACK • $599

1000 DVDs • $1499 COMPLETE WITH 4 PANEL J-CARD

TRUSTED EXPERIENCE FOR OVER 35 YEARS!

WWW.CRYSTALCLEARCDS.COM • 1-800-880-0073

AUCTIONS

HERITAGE OFFERS CASH FOR YOUR MUSIC & HOLLYWOOD TREASURES!

HERITAGEAUCTIONS.COM

Call Doug Norwine • 800-872-6467, ext. 452 (DougN@HeritageAuctions.com)

AUCTION OR BUY OUTRIGHT!

HERITAGE Auction Galleries

EDUCATION OPPORTUNITIES

SOUNDMUSICINDUSTRYEDUCATION

HARRISINSTITUTE.COM

PROFESSIONAL SERVICES

IN-HOUSE CD • DVD • VINYL • CASSETTE

300 CD Package: $775.00 — Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap

1000 CD Package: $1099.00 — Includes: 4-color booklet & 2-color CD label from print-ready film, jewelbox, shrinkwrap

D.J. VINYL PROMO

100 12" VINYL $799.00 Additional LP's: $1.30 each

500 12" VINYL $1,279.00 REORDER $710.00

1000 12" VINYL $1,989.00 REORDER - $1319.00

PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND

WE'VE MOVED! to larger facilities in Canoga Park

ASK FOR OUR FREE BROCHURE!

RAINBO RECORDS MANUFACTURING CORPORATION
8960 Eton Ave., Canoga Park, CA 91304 • (818) 280-1100
Fax: (818) 280-1101 • www.rainborecords.com • info@rainborecords.com

REAL ESTATE

NJ GOLD COAST REAL ESTATE



North Bergen, NJ New Const. 3 BR, 3.5 Bath-Duplex 2284 sqft. Direct East Views Custom Audio/Video w/3 Plaza TV's Incl Doorman, Gym 2 Pk. Spaces. Buy $1,279,000 or Rent $5745 M/O



Weehawken, NJ - 5 BR, 3.5 Bath Colonial in the exclusive Kings Bluff Area with NYC and the Hudson River views. A Gorgeous home owned by Arthur Imperator the visionary of the NJ Gold Coast. Price. $2,650,000



West New York, NJ - Harbor Place Mansion. 4 Story Town home. 4110 Sqft. 2 Car Garage. Private Elevator. 10 ft. Ceilings. Gourmet Kitchen. Jewel of the Gold Coast. Offering Price. $2,275,000



Weehawken, NJ - Port Imperial Brownstone. 4 Story Town home. Direct East Views 4000 sqft. Private Elevator and Garage. Amazing upgrades. $2,975,000

www.NJGoldCoastCribs.com
1 Marine Plaza, North Bergen, NJ
Toll Free 888-801-0005

PROFESSIONAL SERVICES

1,000 CDs in full-color jackets for just $990!

Call today for your free catalog!

1-800-468-9353
www.discmakers.com/bb

DISC MAKERS

PUBLICATIONS

THE #1 SOURCE FOR VENUE INFORMATION

FOR PROMOTERS, PRODUCERS, AGENTS, MANAGERS AND EVENT PLANNERS.

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions.



YOU GET DETAILED VENUE INFORMATION INCLUDING:

• Contact Information • Facility Capacities • Staging Configurations • Marketing Papulation • Ticketing Rights

PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

ORDER BY PHONE: 800-526-2706
OR ORDER ONLINE: www.orderbillboard.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

BILLBOARD CLASSIFIEDS
MOVE LUXURY REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

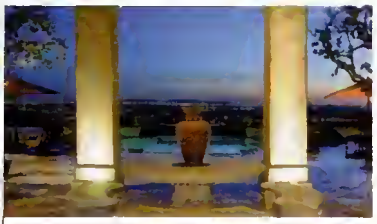
Call Mark Wood - Real Estate Manager
661-270-0798 - Fax: 323-525-2395
Billboard@musician.org
1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard a force in the music/entertainment industry for over 100 years

Sotheby's
INTERNATIONAL REALTY

Local Experts Worldwide

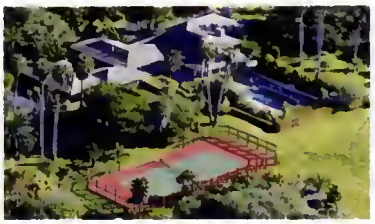
SELECTED PROPERTIES



COMPOUND IN BIRD STREETS: Sunset Strip.Villa dsgnd by Offenhauser w/city-ocean vus on apprx 0.75 acre site, 5bd/5.5ba & gsthse, tennis ct, pl/spa, www.birdstreetsdrive.com $14,900,000 WEB: 0292033
Mimi Starrett 310.385.7237



OCEAN VIEW GATED ESTATE: Malibu:Top of the line finishes throughout.Complete privacy,surrounded by federal park land.6 bd,6ba.tennis,pool,spa&outdoor BBQ area.Zoned for horses. $10,500,000 L001-017-0601-1220 *Shirley Sherman 310.317.2803*



HOPE RANCH: Hope Ranch. Set on over seven acres of magnificently landscaped grounds. 5bd/7ba home ideal for entertaining. Elevator and curved staircase connect the expansive main level living room. $7,950,000 WEB: 0112421*Harry Kolb 805.969.9993*



325 TOYOPA DR: Pacific Palisades. Dramatic Medit Villa on Huntington corner lot. 6bd/5.5ba. Great kit/fam rm opens to lndscpd yard w/ pl. Private & gated. $7,295,000 WEB: *0341493*
Barbara Boyle 310.255.5403



ARCHITECTURAL BEAUTY: Westlake Village. Approx 10,000 sqft 5bd/6.5ba, beach entry pool, spa w/ waterfall & 6 car garage in gated Country Club Estates. $5,295,000
Nicki LaPorta 805.495.2000



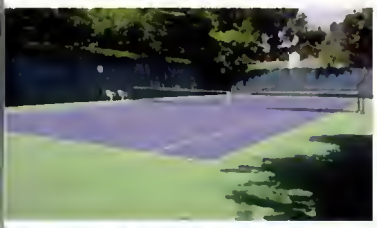
1150 N. EASLEY CANYON RD: Glendora. Country French approx 9000 sqft estate on 1.78 acre lot in pvt gated area. 6bd/9ba, fam rm, billiard rm, lib,5fpls, pub,pool, spa. $4,995,000 WEB: *22064354*
Maureen Williams 626.229.0909



210 23RD ST: Santa Monica. Stunninly designed new construction Mediterranean 6bd/5.5ba hm north of Montana w/ grmt kit, fr & much more. $4,650,000 WEB: *0311680*
Susan Kastner 310.260.8200



LAKEFRONT TUSCAN VILLA: Toluca Lake. Done, pvt, gated. 5bd/4.5ba Lakefront estate w/ it's own dock. Sound studio, pl/spa, chefs kit, viking range, 3 fpl, 3 car grg. $3,895,000 WEB: *0303036*
Schramm / Javid 310.612.3041



TENNIS LOVERS ESTATE: Brentwood. It's a love match when you stroll onto your own private tennis court that adjoins a family home with freshwater pool. $3,495,000 WEB: *0341519*
Lisa Willis 310.422.7140



TENNIS CLUB AREA: Palm Springs. Gated estate in the Tennis Club.Appx 5000 sqft w/ guest house, pool/spa & views.Very unique, one-of-a-kind must see home. $2,995,000 WEB: *0321865*
Karen Joy 760.325.9200



3009/3025 ELLINGTON DR: Hwd Hills. 2 new Medit hms up to $2,895,000 remain. Private, gtd street. Finely appntd w/vltd ceils, top qlty Viking appls & tatesful amenities.Visit www.ellingtonwoods.com. $2,695,000 WEB #029 *Joseph Treves 310.385.7248*



1935 MICHELTORENA ST.: Silver Lake. 1937 deco moderne estate truly unique, one of a kind 4000sqft very dramatic, almost 1acre of privacy, vus, pool+spa, green hse. $2,595,000 WEB: *0302716*
Jeffrey Young 310.888.3898



STUNNING SOPHISTICATED: Beverly Hills. Dramatic sun filled 3bd PH. Blt in 2004. Immaculate condition. Hwd flrs, balc, gmt kit w/gran counters, huge mst w/ Dwntn vus, 4 pkg. $2,150,000
Rebecca Penrose Soto 310.786.1839



7995 BRIAR SUMMIT DRIVE: Hwd Hills. Former celebrity owned 1960 Mid-Cent offers lg open spaces for exceptional modern day living.4bd/4ba Prvt pl. www.BriarSummit.com. $1,779,000
Karen Lower 323.665.1700



7562 WOODROW WILSON: Hollywood Hills. Stunning 3bd/3ba near Nichols Canyon. Recently remodeled with tasteful finishes throughout. Beautiful pool and spa. $1,599,000 WEB: *0303039*
Nelson / Filice 310.927.0095



1495 QUEENS RD: Hollywood Hills. Charming romantic villa. Stylish, urbane & polished this beau maintned pied a terre offers lrg entertaining rms, hi ceil, enchant pat. $1,595,000
Bridget Martens 310.786.1810



1510 MALCOLM AVE: Westwood. Traditional, sun-filled 4bd/4.5ba hm w/ grt upgrades, grnt cntr tops, oak cabinets, newer carpet, hrwd flr, grt location. $1,375,000 WEB: *0311643*
Nihan "Nina" Bal 310.260.8200



10343 OLETHA LN: Bel Air. Beverly Glen Gem. Light-bright open floorplan,skylights, cathedral ceilings,private setting.Rooftop area, balconys,and Zen garden. $1,034,000
Justin Rubin 310.481.6262



4239 BRUNSWICK AVENUE: Los Feliz. Stunning restored c1931 char Spanish. LR w/FP, FDR, hrdwd flrs. 2bd/1ba. Lg. rooms, huge pvt. park-like lot. www.4239brunswick.com $695,000
Rick Yohan 323.671.2356



2+2.5 TWNHSE MOVE-IN: Pasadena. 2bd/2.5ba townhouse built 82 low dues great location turnkey great floorplan cathedral ceiling in master new appliances and more. $449,000
Sylvia Dunbar 310.481.6262

SOCALSIR.COM

BEVERLY HILLS | BRENTWOOD | CAMARILLO | HOLLYWOOD BEACH | LOS ALAMOS | LOS FELIZ | LOS OLIVOS | MALIBU | MONTECITO
PACIFIC PALISADES | PALM DESERT | PALM SPRINGS | PASADENA | SANTA BARBARA | SANTA MONICA | SANTA YNEZ | SUNSET STRIP | WESTLAKE VILLAGE

Sotheby's International Realty, Inc. is Owned and Operated by NRT Incorporated. Sotheby's International Realty® is a registered trademark. Sotheby's International Realty does not guarantee the accuracy of square footage, lot size, or other information concerning the condition or features of the property provided by the seller or obtained from public records or other sources, and the buyer is advised to independently verify the accuracy of that information through personal inspection with appropriate licensed professionals Farm of Jas de Bouffan, used with permission.

HELP WANTED

TRANS WORLD ENTERTAINMENT

TWEC Merchandising Career Opportunity
Associate Buyer - Rock Music

TRANS WORLD ENTERTAINMENT is a leading specialty retailer of music, video and games. The Company operates over 1,100 retail stores in the United States under the names of F.Y.E., Sam Goody, Coconuts Music and Movies, Strawberries Music, Wherehouse, Spec's & others.

The TWEC Merchandising Department currently has a position available for a Rock Associate Buyer. We are seeking an assertive, organized and career-focused individual who has the ability to learn quickly and is motivated by the challenge to deliver top results.

Responsibilities and opportunities include but are not limited to:

- Buying rock music product.
- Developing strong vendor relationships.
- Negotiating co-op advertising and terms.
- Analyzing regional marketing trends.

- Partnering with merchandise planner to optimize sales, in-stocks, and inventory levels.

- Creating marketing plans and concepts.
- Special projects as requested.

Minimum Qualifications:
- Associate's Degree.
- 3 years buying experience for a multi-store operation.
- PC skills, mainframe savvy, strong understanding of aspects of sales & profit are all required.

Preferred Qualifications:
- 4-year college degree.
- 3+ years of multi store buying experience.
- Working knowledge of MS Excel; MS Access preferred.

Please email résumés to careers@twec.com
or send résumés to position Location: 38 Corporate Circle Albany, NY 12203

Do you have a passion for music?
Do you have what it takes to make a difference?
If you said yes, then The Recording Academy® is looking for you!

The National Academy of Recording Arts & Sciences Inc., best known for the GRAMMY® Awards, has an outstanding opportunity available for a Project Manager for the Florida chapter based in Miami Beach. This individual will plan, produce, create and manage various events, programs and services that will benefit members and the music industry at large.

The ideal candidate will have music industry experience and extensive event management experience including development, production and budgeting. Exemplary communication skills including writing and presentation experience required.

Please forward your résumé to:
Stacey Manfull
Wentworth Recruiting
Wentworthjob21@wentco.com
Fax 310-601-1801

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST LOOK NO FURTHER! BILLBOARD CLASSIFIED IS THE HIRE AUTHORITY! & NOW THE CLASSIFIED SECTION IS ONLINE! WWW.BILLBOARD.COM CALL JEFF SERRETTE @ 646-654-4798/99 FOR MORE INFO

HELP WANTED

SUNY - ONEONTA

Lecturer - Audio Production, Music Dept. Full-time, non-tenure track, one year initial appt., begins Fall 2006. See www.oneonta.edu for full details. SUNY Oneonta is an EEO/AA/ADA employer. Women, minorities, and persons with disabilities are encouraged to apply. Contact: barstors@oneonta.edu

BUSINESS OPPORTUNITIES

ARTIST/LABELS HAVE YOUR MUSIC VIDEOS SEEN WORLD WIDE
NEED VIDEOS?
erb-webdevelopment.com
NEWS VIDEOS MUSIC
PRIZES & CASH$
e-radiobiz.com

GordonAtlantic
Immediate Grammy-Award Winners Album Investment Opportunity-300K, Top Return, All Cash, Labels Fine, NDA, gordonatlantic.com, 212-537-0188

FOR SALE
Well respected UK Jazz label. Over 100 masters plus stock at value. Inquiries to owner's agent on +44-20-8657-5565 or +44-7702-695-136
hollywoodsroyalties@yahoo.co.uk

FOR SALE

'COMPOSE'
The most Desirable Music License Plate in California is about to become available to the best offer. 'COMPOSE' hasn't been available for 25 years. Any offer over $10,000- will be Considered.
Call J.R. - 760-364-2633

CD/Record Store
Fixtures FOR SALE
Mint Condition
Call: 610-287-5667

NOTICES/ ANNOUNCEMENTS

PUFF THE MAGIC DRAGON

covered by The Loop is banned

on radio in Canada. Info:

www.puffmagic.com

DO YOU HAVE A PROFESSIONAL SERVICE YOU WOULD LIKE THE MUSIC INDUSTRY TO KNOW ABOUT? WRITE TO: CLASSIFIEDS@BILLBOARD.COM OR CALL 1-800-223-7524 AND GET A FREE LISTING ON BILLBOARD.BIZ

Mileposts

COMPILED BY SARAH HAN shan@billboard.com

MARRIAGES Nicole Kidman to Keith Urban, June 25 in Sydney. Bride is an actress. Groom is a Capitol Nashville artist.

DEATHS Freddie Gorman, 67, of lung cancer, June 13 at the Kaiser Hospital in Panorama City, Calif. Gorman was the lead singer of Motown group the Originals.

The Detroit quartet is best-known for scoring a No. 1 R&B hit in 1969 with "Baby, I'm for Real," written and produced by labelmate Marvin Gaye. The all-male Originals also provided background harmonies for other Motown hits including Jimmy Ruffin's "What Becomes of the Brokenhearted" and Stevie Wonder's "For Once in My Life."

Gorman moonlighted as a successful songwriter, co-writing the Reflections' 1964 hit "(Just Like) Romeo & Juliet" and the Marvelettes' 1961 No. 1 R&B/pop hit "Please Mr. Postman" with Brian Holland.

In the late 1970s, the Originals departed Motown and signed with Fantasy Records, where they scored with a dance remake of 1950s hit "Blue Moon."

The band ceased recording by 1981 and, after a brief comeback in Europe as part of Ian Levine's Motorcity Recordings project in 1982, disbanded.

Gorman is survived by wife Dodie, son Dillon and daughter Sheila Evans.

Claydes Charles Smith, 57, of unspecified causes in Maplewood, N.J. Smith was a founder and lead guitarist for the long-running R&B act Kool & the Gang.

A native of Jersey City, N.J., Smith tuned into jazz guitar as a teenager. He became part of the original Kool & the Gang in the mid-1960s, along with Robert "Kool" Bell, his brother Ronald Bell (later Khalis Bayyan), George Brown, Dennis Thomas, Rick Westfield and Robert "Spike" Mickens. Lead singer James "J.T." Taylor came aboard in 1978.

Kool & the Gang scored 15 top 20 pop hits in the '70s and '80s, mainly on the De-Lite label. The group broke through in a big way in 1973 with "Jungle Boogie," which rose to No. 4 on Billboard's singles chart. Other memorable hits included "Ladies Night," the No. 1 smash "Celebration" and the No. 2 hits "Cherish" and "Joanna."

In 2005, Smith issued a solo album, "Children's Games." He continued to tour with the band until January, when illness forced his retirement from performing.

Smith is survived by three daughters, three sons, a sister, a brother and eight grandchildren.

INDUSTRY EVENTS

JULY 13 What Teens Want—East, Grand Hyatt, New York. 646-654-7268. whatteanswant.com.

JULY 19-20 Ticket Summit, Venetian Hotel, Las Vegas. 860-870-3400. ticketsummit.org.

AUG. 2-5 NARM 48th Convention & Marketplace, Gaylord Palms, Orlando, Fla. 856-596-2221. narm.com.

AUG. 2-5 Latin Alternativa Music Conferanca, tha Puck Building, New York. 818-763-1397. latinalternative.com.

AUG. 4-8 International Assn. of Assembly Managers Conference and Trada Show, Henry B. Gonzalez Convention Canter, San Antonio. 972-538-1013. iaam.org/2006_conf.

AUG. 18-19 The Bandwidth Conferance, tha Ragency Center, San Francisco. 415-823-4540. bandwidthconferanca.com.

AUG. 24-27 Septien Music Conference 2006, Embassy Suites Hotal, Dallas. 972-392-2810. septienconference.com.

AUG. 30 Independant Music Conferance, Sharaton Society Hill Hotel, Philadelphia. 203-606-4649. IMC06.com.

SEPT. 6-8 Billboard R&B/Hip-Hop Conferance and Awards, tha Renaissance Waverly Hotel, Atlanta. 646-654-4660. billboardevents.com.

SEPT. 11 Billboard MECCA Fall 2006, Los Angalas Convention Center. 646-654-4660. billboardevents.com.

FOR THE RECORD

To clarify an item in the Real Talk column in the June 17 issue, Baby Cham's "Ghetto Story" was not banned by the Jamaican government. Rather, it was held up by the Radio Jamaica Communications Group for ona week in order to edit lyrics relating to guns. Further, tha track "Ghetto Pledge," not "Ghetto Play," has never been played by the Radio Jamaica Communications Group.

Contrary to the Latin Notas column in the July 1 issue, recording artists Jorge Celedon and Maia are signed to Sony BMG and Ilona to EMI.



RIAA chairman/CEO **Mitch Bainwol** left, and Sony BMG Music Entertainment senior VP/GM of U.S. digital business **JJ Rosen**, right, congratulate Columbia Records' **Bow Wow** for achieving platinum awards for "Let Me Hold You" and "Like You" and a gold award for "Fresh Azimiz."



Featured [illegible] **the Honorary Title** rocked the [illegible] away with tunes, including [illegible] from latest album "Anything Else but the [illegible]." Pictured, from left, are band members **Jarrod Gorbel**, **Adam Boyd** and **Jon Wiley**; Billboard's **Tamara Conniff**; the RIAA's **Mitch Bainwol**; and band member **Aaron Kamstra**.



All RIAA certifications for the new sales award are audited by the firm of Gelfand, Rennert & Feldman. Pictured, from left, are the RIAA's **Laura Doud**, and **Christopher Fazzolari** and **Michelle Howell** of Gelfand, Rennert & Feldman.

RINGTONE AWARDS: The RIAA, CTIA—The Wireless Assn. and Billboard introduced a gold and platinum certification program for master ringtones June 14 at an awards ceremony/press conference at the Time Warner Center in New York. The same evening, the RIAA invited music industry players to celebrate the launch of its master ringtone sales award at the Cutting Room, where guests were treated to a performance by Doghouse act the Honorary Title. Also at the conference, Billboard executive editor/associate publisher **Tamara Conniff** announced that Billboard's master ringtone chart would launch this summer.

PHOTOS: DOUGLAS SONDERS PHOTOGRAPHY



Virgin Records president of urban music **Jermaine Dupri**, left, congratulates **Bubba Sparxxx** on winning a gold award for "Ms. New Booty."



The CTIA's **Athena Polydorou**, left, and UPOC Networks' **Marie Brattberg** put on their festive smiles at the soiree.



Networking opportunities couldn't have been more enjoyable as attendees mingled all night with the accompaniment of good food, drinks and a live performance. Shown, from left, are **Morgan Baden** and **Kate Jackson** of Reuters Corporate Communications; **Trine Lise Juliussen** of Ernst & Young; **Mark Messina** of M2Metrix; **Jason Turner** of Tunestile and **Amanda Hunter** of the RIAA.



CTIA president/CEO **Steve Largent** emphasized how the impressive awards ceremony signifies the enormous effect that mobile music is having on individuals all around the globe."



Smiling throughout the celebration, from left, are the CTIA's **Mark Desautels** and Billboard's **Tamara Conniff** and **Douglas Trueblood**.



The inaugural group of certifications were handed out during the press conference to artists, from left, **Dem Franchize Boyz** member **Buddie**, **Rick Ross**, **Bubba Sparxxx**, **Bow Wow**, and Dem Franchize Boyz members **Jizzal Man** and **Pimpin'**

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

ON THE DOWN LOW

Warner Bros. Records execs including label chief Tom Whalley and senior VP of urban promotion Cynthia Johnson welcomed Brian McKnight to the family June 28 with an intimate luncheon previewing his forthcoming album, "10." Yes, it's the 10th album from McKnight, in a career that includes stops at Mercury and Motown. The artist sat down at the keyboards and performed three tunes from the set, which he describes as "full of theme songs," inspired by his post-divorce life. Among the album's standout tracks: "More Than Just a Thang" featuring Jill Scott.

McKnight told Track he is optimistic about his move to WB. "I've seen what they can do—they think outside the box. When I was a teen, all the acts I loved were on Warner Bros., including my brother Claude of Take 6. It's kind of surreal but it feels like this is where I should be."

The new album, slated for a fourth-quarter release, is not alone on McKnight's plate. In late July, he'll shoot a TV pilot for a weekly talk/music show that he says is attracting the attention of Fox and ABC. He is also "toying" with the notion of signing his two sons to a label. "Nikko is like a Jimi Hendrix on guitar, and BJ is a carbon copy of me," the proud dad says. "I tell them to just relax. But they see other kids making records, and they're anxious to do the same thing."

MAKE IT HOT

Missy Elliott is experiencing a creative block. "But give me a minute and I will be back," Elliott told Track backstage at the Shrine Auditorium in Los Angeles after winning a 2006 BET Award for best female hip-hop artist. Elliott said tha naw album sha is working on will feature hits and naw, original material. Also gearing up for production is a movie about Elliott's life. The artist does not know if she'll tackle a second stint on the reality show circuit after last year's "The Road to Stardom." "That raality show stuff is a little rough. I don't know if I will ba doing that again," she said with a laugh.



A NEW DAY

While backstage at the BET Awards, Track also checked in with Jamie Foxx, who says he and LL Cool J have done two songs together that will be coming out next year. It is no secret that Foxx and the Cool one did not get along during the filming of the 1999 football movie "Any Given Sunday" starring Al Pacino. But according to Foxx, the two buried the hatchet when they saw each other at a basketball game after this year's Academy Awards. "We looked up at each other and said, 'Gee, look at the years we've wasted.' " As for coming attractions, Foxx will appear in the movie version of "Dream Girls" and LL is the subject of an A&E "Biography" segment that will air July 31.



BANNER'S WAY

Look for rapper David Banner, who is now managed by the Firm, to mount a second Heal the Hood concert to benefit Mississippi coast victims of Hurricane Katrina. Banner says he has helped raise $500,000 for relief efforts and remains determined to rebuild the ravaged coastal communities. "Most of my efforts have been dedicated to the coast of Mississippi because that's where the eye of the storm was. That coast is totally gone," the Mississippi native says.

GET HAPPY

If the title track is any indication, Uncle Kracker's upcoming album, "Happy Hour," will be gloriously steeped in Motown- and Philly-styled R&B grooves. In fact, a sneak peek into the title track shows our fave Uncle reveling in R&B-based disco sounds, complete with live strings and horns. Track hears Leo Sayer will add his signature falsetto to the song.

FASHIONABLE STONES

Track hears that Italian fashion brand Meltin' Pot is making sweet music with the Rolling Stones. It appears that Keith Richards, Charlie Watts and Ronnie Wood will be sporting specially designed Meltin' Pot jeans on the next leg of the band's world tour. And yes, those were Meltin' Pot denims worn by Tom Cruise on the Juna cover of British magazine Arena.

MCKNIGHT: THEO WARGO/WIREIMAGE.COM. ELLIOTT: STEVE GRANITZ/WIREIMAGE.COM

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: EMI Music in Naw York names Neil Levine senior VP/GM of Caroline's new urban unit. He was worldwide GM at Rykodisc.

Arista Nashville names Alex Valentine manager of Southwest ragional promotion. He was a member of the promotion team at Sanctuary Music Group.

RCA Records Nashville promotes Doug Baker to director of national promotion. He was director of Southeast regional promotion.

Rock Ridge Music in New York promotes Ben Miller to A&R manager/industry liaison. He was head of Rock Ridge Music Street Team initiatives.

Sony BMG in Nashville promotes Maurice Miner to director of syndicated and satellite radio. He was associate director.

DISTRIBUTION: The Orchard in New York names Paul Verna director of corporate communications. He served in a corporate marketing and communications capacity at Avid Technology. Verna is also a former Billboard reviews/pro audio editor.

PUBLISHING: Cherry Lane Music Publishing in New York names F. Lamonte Ball creative manager of urban music. He was publicity coordinator at LaFace Records.

PigFactory in Los Angeles names Adam Wolf creative director of film, TV and advertising music. He was director of film/TV and advertising music at North Star Madia.



TOURING/VENUES: Max Cruise Entertainment in Point Pleasant, N.J., namas Jon Hampton president. He was talant buyer at Live Nation/Electric Factory Concerts.

MEDIA: Fuse in New York promotes Alex Campbell to VP of development. He was VP of programming and production.

Music Aliva! in New York promotes Caroline Horn to editorial director. She was editor in chief.

Performing Songwriter in Nashville names Rick Taylor managing editor. He was talent buyer at Live Nation/Electric Factory Concerts.

RELATED FIELDS: Universal Music Mobile-U.S. in Santa Monica, Calif., namas Adam Flick VP of marketing. He was chief marketing officar at Airborne Entertainment.

Send submissions to shan@billboard.com.

GOODWORKS

REID'S VISION HONORED

The UJA-Federation of New York and the Music for Youth Foundation will honor Antonio "L.A." Reid at a July 18 luncheon at the Pierre in New York. He will receive the 2006 Music Visionary of the Year award. Proceeds will be divided between the two host foundations. For more info log on to ujafedny.org.

SHAKIRA'S LIPS DON'T LIE

Shakira has partnered with Hard Rock International on behalf of child victims of violence in Colombia. She donated items to Hard Rock's memorabilia collection while Hard Rock donated $80,000 to the artist's Pies Descalzos Foundation.

© Copyright 2006 by VNU Business Media Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. $299.00. Continental Europe 228 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, PO Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Kristin Madari, khadari@fosterreprints.com, 1-866-879-9144. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Vol. 118 Issue 27. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S.: 818-487-4582) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.

LAY IT DOWN.

STUDIO AT THE PALMS

PALMS

A MALOOF CASINO RESORT

WWW.PALMS.COM

LAS VEGAS, NEVADA

Introducing the Studio at the Palms Las Vegas –
a multi-million-dollar recording studio with cutting-edge technology and a world-class staff. The ultimate recording studio located at the ultimate address.

To book your studio time call toll free 87-RecordLV 877.326.7358.

www.studioatthepalms.com









UDO ARTISTS, INC. 3F AOYAMA CRYSTAL BLDG., 3-5-12 KITA-AOYAMA,MINATO-KU, TOKYO 107-8642 TEL:81-3-3403-8077 FAX:81-3-3402-8922 http://udo.jp/